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1941
**SCHOOL
ARTS**

DECORATIVE ARTS

VOLUME 1 NUMBER 5



WITHIN THE FAMILY CIRCLE

INDIANS ON THE ART PATH

Get your fingers on a copy of the November issue of *National Geographic Magazine*. It is the grandest gold mine of Indian illustrations from the Southwest that I have seen. Imagine 24 glorious plates in full color and 14 in black and white. Any member of the Family who misses out by not getting this issue is simply throwing a wonderful opportunity to the four winds. Send 50 cents and order November 1940 issue from National Geographic Society, 16th and M Sts., N.W., Washington, D. C.

ABOUT TRAVELING EXHIBITS

I have been searching down various sources for traveling exhibits which some schools would like to put on display. You remember that information about the Metropolitan Museum of Art Exhibits and the Museum of Modern Art Exhibits have been mentioned previously on this page. Well here is another source which after I have learned a bit more and checked up the details I'll pass along the available exhibit information and the fees. This source is the American Federation of Arts, Barr Building, Washington, D. C., with Miss Cambell in charge of exhibits. Unless I am misreading the information you not only have the exhibit for three weeks but also you have your choice of one of the original oils, water colors, prints, etc. Fees run from \$50 to \$200. I wonder if 200 people would pay a quarter apiece to view the exhibit? What do you think?

IN WHICH I DO A "JIG"

Browsing around the Advertising Department of *School Arts* I came across a circular telling about an electrically operated hand jig-saw. My curiosity got the best of me so I ordered one. On the arrival of the saw I pushed aside all work for 30 minutes and experimented with the saw. One-quarter inch, 1/8-inch, 1/2-inch plywood was cut easily even by a rank amateur (that's me). It leaves the smoothest edge, feels as if it had been filed. But the big thrill came in pasting some of those glorious Lorado Taft Little Museum illustrations on 1/8-inch plywood and then jiggling them out. It worked like a charm. So here is what I have done. With every Lorado Taft Little Museum of Greek Sculpture order goes a free electric hand jig saw with our compliments. It is going to be twice as easy in cutting out the Little Museum. To the first 2000 schools to whom the combination has been offered, 10 have already ordered and each day is bringing in at least one order. Better write the Secretary if you'd like to get the offer. No obligation to find out.

SECRETARY'S OFFICE

This job of being secretary is something like that of a parson who lectures to those present about those who are absent. Here I am asking you who read to send in items of interest . . . school exhibits, new courses of art, promotions, etc., to The Secretary of the Family, *SCHOOL ARTS Magazine*, Worcester.

CONVENTION CORNER

HOTEL STEVENS, CHICAGO to be WESTERN ARTS HEADQUARTERS

Not only will the Western Arts Association meet in Chicago on March 19-22, but the educational leaders in the city under Chicago's Director of Art, Elizabeth Wells Robertson, are cooperating 100% and have proclaimed the convention week as Art Week for Chicago.

Some changes and additions have been made to the speakers' list since the notes which appeared in the last "Within the Family Circle." Additional speakers announced are: Edith L. Nichols, Assistant Director of Art, New York City; Anne Swainson, Director, Design Department, Montgomery-Ward; Helen F. Mackenzie, Curator of the Gallery of Art Interpretation of Chicago Art Institute and author of book on Picasso; Miss Wylle B. McNeal, Chief, Division of Home Economics, University of Minnesota and Millard Sheets, internationally known water-colorist of California.

As your secretary read over the notes which appeared in the November bulletin of the Western Arts Association it seemed to me that Raymond Cote, General Program Chairman, has a very nice newsnote. Take, for example, this man Walter Dorwin Teague. Now Mr. Cote immediately introduces you to Walter Dorwin Teague through something that you can get in your city or can purchase and have on your library shelf, namely, that new book which is causing wide attention, entitled "Design This Day." And then take a man like Gilbert Rohde. He is described as one of a small group of pioneers who established industrial design in America about 15 years ago. Many of the things which we have today and accept as commonplace or something which we have a right to demand resulted from the work done by the group of which Mr. Rohde was one of the enterprising and ambitious pioneers.

But why should I be telling you about all this news when you can have it all for yourself by sending your membership with the \$2.00 check or money order payable to the Western Arts Association to the address of Secretary-Treasurer Joseph K. Boltz, Franklin, Michigan. It is one of the biggest \$2.00 worth of information, help, and research available in the professional art teaching world (it would be cheap at \$5.00).

EASTERN ARTS CONVENTION New York City, April 16-19

Work on the program is moving forward under the leadership of Elmer A. Stephan, President of Eastern Arts and Director of Art Education in Pittsburgh.

Dr. Ray Faulkner, of Teachers College, Columbia, is heading the Local Convention Committee. The Secretary (of the *School Arts Family*) has just heard from Lynn D. Poole of the Walters Art Gallery, Baltimore, and Chairman of the Research Committee on Museum-School Relations. Four hundred informative responses have been received and when completely analyzed the results will appear in a coming bulletin. Eastern Arts is doing some of the most valuable research work in the entire field of Art Education. Last year's bulletins carried information worth treble the small membership fee. This year's bulletins may set a new record for value.

Like to be a member? Regardless of whether you live in Alaska, Hawaii, or in Eastern Arts territory, you can still be a member and receive the bulletins for only \$3.00 a year—send your name and remittance to Secretary-Treasurer, Raymond P. Ensign, 250 East 43rd Street, New York, N. Y.

NEWS FROM SOUTHEASTERN ARTS

At the Council meeting held in Atlanta, tentative plans were set up for the convention—March 6 through March 8 to be held in Knoxville, Tennessee. The theme of the convention will be "The Crafts in Education."

The main speaker will be Mr. Allen H. Eaton, Department of Surveys, Russell Sage Foundation, and instead of having many departmental subjects they are attempting to avoid the use of the terms industrial arts, home arts, fine arts, etc., and to concentrate on the crafts as art in education. Southern Handicrafts will be featured. This meeting will overlap the meeting of the Southern Highlands Handicraft Guild which meets in Knoxville on the same date.

Do you know how you can become a member of this live organization which is advancing art education through its professional activities? Here is what you do—send \$2.00, either money order or check payable to the Southeastern Arts Association, to Miss Mae Klutz, Secretary-Treasurer, care of Girls' High School, Atlanta, Georgia.

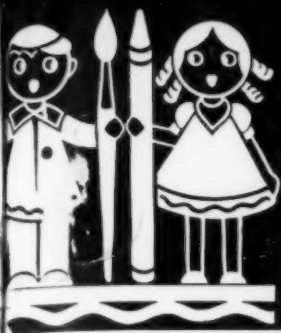
For Members of the Family in or near Chicago

EXHIBITIONS ANNOUNCED BY THE ART INSTITUTE OF CHICAGO

January 30 to March 2, 1941: *Loan Exhibition of Paintings, Drawings and Prints by Francisco Goya*. In connection with this exhibition, a seminar has been arranged for January 31 and February 1, 1941, including four lectures on Goya and his time and a program of Spanish films on the first day, Friday, January 31; and three lectures on Goya's drawings, prints and his relationship to modern art. Admission by ticket.

January 30 to March 2, 1941: *Paintings and Gouaches by Peppino Mangravite*. Recent works by one of America's most imaginative painters who is noted for his rich color and individual point of view. Mr. Mangravite is now teaching an advanced mural painting class in the School of the Art Institute.

June 3 to June 26, 1941: *Annual Exhibition by Students of the School of the Art Institute of Chicago*—drawing, painting, fashion design, advertising design, ceramics, industrial design, art education material, examples of fine printing, photography and poster design.



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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● Bride and Groom of the Balkan States. Decoration and embroidery have played very important parts in the lives of the people of rural Europe

ACTIVE ART IN RURAL SCHOOLS

EVADNA KRAUS PERRY, Art Supervisor

Orange County, California



HE problems of the rural teacher are different from those of the city or even the small town teacher. Children come from miles around by bus, or on a horse or burro, and some afoot. In spite of the automobile, the people in a rural community are not yet as close to one another as those in the city. An occasional meeting brings most of the people to a community gathering. Most of these gatherings occur at school buildings and many are the result of an invitation from teacher and children to a school program.

- The rural teacher has every opportunity to be a real leader in her community; if she is alive to this opportunity she is honored and beloved by everyone; she is looked to for help along many lines; and, if she is capable, her advice is invaluable to her community.

- In the schoolroom the teacher is, without doubt, the leader. She can organize, experiment and work as she sees fit and entirely along lines to suit her own particular case. Of course she teaches everything, she oversees the playground, she is the nurse, sometimes even the janitor, and always the art teacher.

- And what of art in the rural school? Ingenious teachers, who love beauty and appreciate its value as a fundamental part of the child's growth and education, have given the rural child much, even though they have had little training in art.

- The country does have advantages in its trees, flowers, hills, and open spaces. The song of the bird heard through the open window of a schoolroom inspires different thoughts and feelings from the roaring of motors on a busy street. To sit under a group of trees in the spring with your lesson before you may take your mind on a wandering trip away from the lesson; and yet who knows but that the open fields and ceiling of sky may inspire such vision as has never yet been set down as a lesson. There is no place like the quiet of a country school to fire the imagination and build castles in the air. The teacher who is aware of this has an opportunity to start these castles in the air on their way to becoming realities.

- Perhaps this is not considered part of the duties of an art teacher, but so much of the value of art is spiritual that these larger things are most important even though they are sometimes overlooked in our regular classroom. If a rural teacher can bring this love for beauty and finer things to the child she has one attribute of a real art teacher even though she may never have heard the word.

- Activities in rural schools are somewhat different from activities in city schools and so art creations are

sometimes different also. No matter what the activity, every time the child works in space he is solving an art problem. Art is going on rightly or wrongly all the time. There are many things that city children do that rural children can do and love to do, too. Block printing is a favorite problem and, of course, creative drawing and illustrating is loved by all children. But most popular of all is craft work and especially do rural children enjoy making beautiful things for their homes, many of which are rather in need of a personal touch of beauty in pillows, book covers, book-ends or footstools.

- Rural mothers will almost worship at the feet of a teacher who knows how to make beautiful things for the home and especially if she can show them how to do things using inexpensive or waste materials. The trouble with rural people seems not to be a lack of love for beauty or an inability to create it, but rather the inspiration and a few pointers on how to do it. How to make an attractive pillow of gunny sack, a footstool of tin cans, or a doorstop of an old brick. These are the things rural children do with enthusiasm and carry home to mothers, who learn from the children.

- Opportunities for the rural child are now more nearly comparable with those for city children than they have ever been before; but they are still lagging behind. If sufficient supplementary books for rural schools are hard to secure so are illustrative materials and beautiful pictures of all kinds. The rural teacher who has a vast amount of this sort of material brings to her children ideas and facts from without their too often limited environment. Good prints of fine paintings are inexpensive and every country child should be introduced to at least a few of the great masters. Many fine modern things can be cut from current magazines. In our specific case the county free library has been most generous in supplying rural schools with all kinds of illustrative material, beautifully illustrated books, and art helps of all kinds.

- Miss Helen M. Howell of the University of California at Los Angeles, working with a group of students who call themselves the Rural Education Service, has helped to get illustrative materials, examples of children's work and other things to any rural teacher in California who will write for them. Such an organization working from the state university could do much for the rural teachers of any state.

- Any county or community is fortunate, indeed, if it has within its bounds an art leader who is interested in rural art education. Mr. Glen Lukens of the University of Southern California, in Orange County, has done much to help our rural teachers in extension

(Continued on page 7-a)



LADY OF THE LOTUS, a decorative garden or fountain sculpture by Ernest Wise Keyser



ECORATIVE MURALS

from the
Golden Gate
International
Exposition

At the right Jacques Schneir is shown completing the bas-relief "Dance of Life." It occupies a space 80 feet long and 26 feet high on one of the East towers of Treasure Island. The artist's model was one-fourth actual size and the finished relief is covered with aluminum leaf.

Above, Mural by Helen Forbes, San Francisco artist, one of four murals at the entrance to the Homes and Gardens Building at the Golden Gate Exposition, California.





ET Us Do More EMBROIDERY AGAIN

EMMY ZWEYBRÜCK

THE time in which we are living is so earnest, that it seems more than ever the first duty of women to cheer up family life by making their homes bright and cosy.

• There was a certain period when we had grown tired of ornaments. Everything became absolutely practical, simple and austere. We lived in plain, purpose-like houses, the walls of our rooms were blank, our furniture was straight lined and purely functional. But the love of rhythm, color, and brightness, is so strong in human nature that it can never be entirely suppressed. Lo, after some time, a strong reaction began. We decorate our houses with colorful curtains, we weave brilliant stripes into our textiles, or print them with gorgeous flowers. The same tendency has also caused the rapid development of handiwork in leisure time. Women of refined taste and understandings have



Examples of fine design applied to embroidery. From the schools of Emmy Zweybrück and Charlotte Staudek



revived the old techniques and apply them to all sorts of modern household articles.

• And so we also try to teach embroideries again in schools. There are many techniques that are easy to teach; cross-stitch, quilting, net embroideries, filet; the chief thing is that the child learns to create in that material and brings out the characteristics of its special beauty. One motif of cross-stitch can be used for doilies, wall hangings, aprons, dresses, cushions, pocketbooks, and so on. To use a cross-stitch embroidery gives infinite pleasure to children. They can use as many colors as they want and the little embroideries will look gay and cheerful.

• In my country the peasant's wives embroider not only tablecloths, wall hangings, cushions and bed curtains for the interior decoration of their cottages, but also articles of clothing for themselves and their children. The patterns are always rich and decorative, very expressive and gay. These embroideries are not made for a short time only but used and kept during a lifetime. While in the cities handiwork was until now considered simply a pastime,

and made hurriedly, the embroidered articles being destined for temporary use only, the country women sometimes work for years on a simple piece of needlework. This gives it, of course, an individual note and a lasting value.

• If we modern teachers succeed in raising the standard of our modern handiwork by giving it an artistic up-to-date touch, it will perhaps play all day the same interesting part in women's lives as it did in former times.

• By comparing the work of peasant art, children's art, and modern handiwork, I will endeavor to expose to you the affinity between these three
(Continued on page 8-a)





The above attempts prove that ten-year-old children can embroider figures and animals.

At left—A wall hanging by a student of Emmy Zweybrück.



BLOCK PRINTING for HOME DECORATION

OLIVE JOBES
Dundalk, Maryland

OUR high school dining room where special dinners and lunches are served looked rather cold and inhospitable, so it became the object of a campaign to beautify it. Prints were carefully framed and that helped some. The windows, long and bleak, made it look cold and forlorn, resistant to any touch of the homelike. An inspection of inexpensive drapery material revealed Osnaburg, a closely woven cotton crash, which had a harmonious neutral color, and fell in soft folds. It was very inexpensive. The sewing classes hemmed the draperies, and the art classes decorated them with a block printed border.

● It was the first year there had been any high school art class and so far experience had been with poster design, so the class began by a preliminary study of block printing, its history, and technique. Then the designs were planned. Realizing that simplicity is the keynote for good design for beginners it was stressed particularly. Some people chose abstract patterns, and some chose Arizona motifs. When the designs had been sketched on paper they were blocked out with pen and ink, using a lettering pen to get lines that could be cut. The making of these designs led to a careful study of principles of design. There was the matter of dominant and sub-dominant parts. Good designs do not show an equal division of space. Repetition and opposition of lines were studied. There was a need for contrast in size, in shape, in value. A variety of lines was best, as was a variety of shape. The designs were blocked out as a repeated pattern and the favorite of the group was chosen. It was a block print based on the theme "Arizona, Land of Contrast."

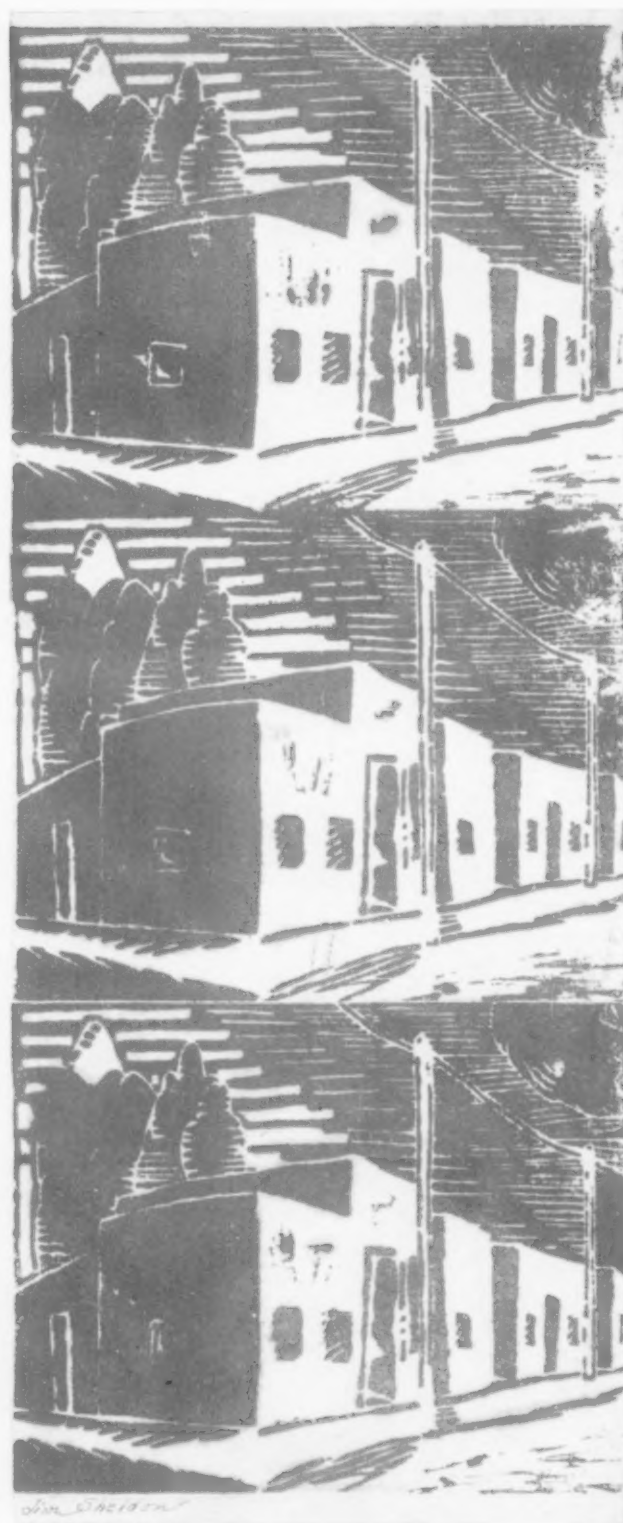
● The simplest steps were followed in cutting the design. It was a large block, 8 by 10 inches, because the curtains were so long. This block was painted with white show card color. The design was traced, and then retraced in reverse on the painted block, which was unmounted. Then the block was shaded in, and the light parts cut away. Care was taken to cut all grooves with edges that would not break.

● Black printer's ink was used for the design. After a little experimental printing to test the block, it was applied to the cloth which had been lightly checked for placement of the block. Two large tables and a floor space covered with paper held the long draperies, with the end to be printed falling to the floor, where a heavy pad was arranged. One person spread the ink over the block with a brayer, and placed the block in position. Another person stood on the block and printed it.

● A liberal supply of newspapers kept on hand was used to cover the block and protect surfaces. It took about four hours to print the four wide draperies.

● This led to another idea. The rhythmic lines of the border led to an all-over pattern. So a wall hanging was printed on pongee. Intended originally as an individual enterprise, it looked so well in the dining room that it was used there.

● The success of the curtains for the dining room led to the making of a second design for curtains in



another room. The first block was also borrowed upon occasions for printing curtains of rooms in homes. With very simple equipment, beginners had printed draperies that were quite effective. Next time, two-color printing will be used.



ALL PAPER AND TEXTILES ❀ ❀ ❀ INSPIRED BY FOREIGN AFFAIRS

MABLE GARR HELMER, Art Teacher Emerson School, Indianapolis, Indiana

THE project in Art in the Junior High School eighth grade class was to produce an all-over, or surface pattern for wall paper, or draperies of chintz or cretonne. Active interest in a weekly school newspaper used in the Social Studies class caused these pupils to select material portraying the costumes, activities, and environments of the countries of Europe so much publicized throughout the year.

• The class of forty-two pupils was divided into committees of three each. To each committee was allotted one special country, one pupil appointed to develop a motif depicting the inhabitants in native costume, another was given a unit showing some industrial or entertainment activity, while the third was to reveal something relating to the environment, such as buildings, ships, or natural scenery.

• After making a picture or pattern the shape and size desired, it was transferred to colored paper 12 by 18 inches in the pattern indicated by brick or diamond shape, and colored appropriately with wax crayons or tempera paints. This was done in flat style.

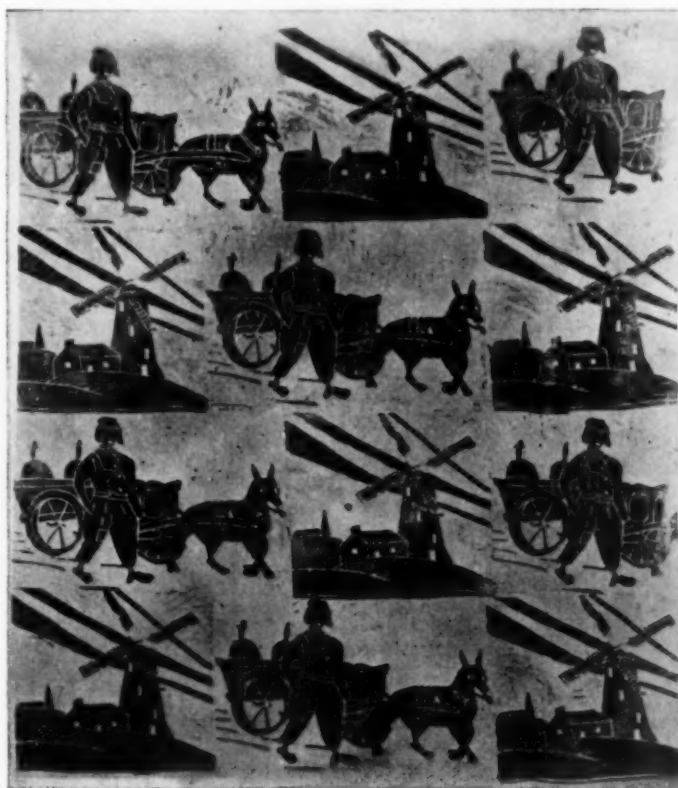
• Among the countries portrayed were England, Scotland, Ireland, Norway, Sweden, Spain, France, Italy, and Switzerland. Holland, also, was handled in a very colorful way. One boy of that committee selected for his design a Dutch boy delivering milk from a cart drawn by a dog. The second made a

windmill pattern, and the third a Dutch sailboat in the harbor.

• In order to apply these designs to something more practical, it was decided to make one-color block print reproductions on pieces of unbleached muslin, 18 by 24 inches in size, thus giving some idea as to the ultimate use of the designs. The class had access to some toile-de-joie drapery fabrics, also some toile-de-joie wall papers, which gave them the idea of combining two, or even the three patterns of the same country into a multiple design. In the Dutch design, they found that the combination of the two motifs, the Dutch boy and the Windmill, was more pleasing than the combination of the three, so they put the sailboat in a separate design. They used red oil paints on the linoleum blocks, and when placed in good balance, produced very effective drapery material.

• Some of the motifs lent themselves better for wall paper than for draperies. Those were block-printed on large pieces of colored paper.

• Working as they did with this project brought no end of research to the pupils, and in combining their efforts, more real pleasure was derived than by each working separately. Information and inspiration concerning these countries were found in geographies, encyclopedias, story books, newspapers, magazines, and *National Geographic*s.



BLOCK PRINTING for STAGE CURTAINS

IRENE HAZEL, Art Supervisor, Caruthersville Public Schools, Caruthersville, Mo.

OUR 6th grade gave a program to raise funds to buy new curtains for the auditorium stage. Monks cloth was selected and a block print decided on for decoration.

- At the time we were studying head proportion, so we took up the study of masks in connection with this and decided the mask of sorrow and mirth would be representative as well as a decorative design for our curtains.

- In art class each child designed a mask. A committee was then selected to choose the best design for our curtains. A border design was decided upon as we were limited as to funds for our paint after purchasing the curtains.

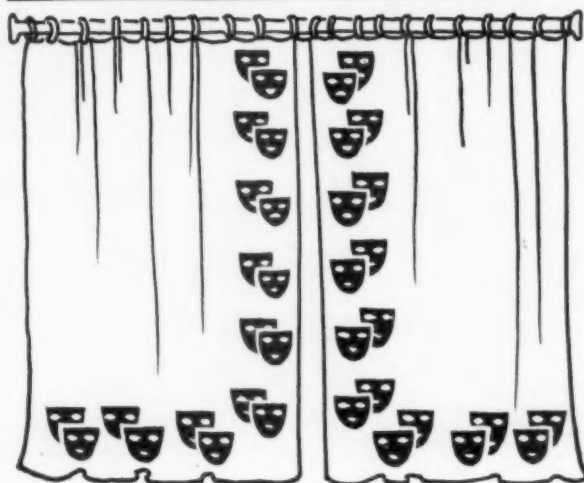
- We integrated our decoration with arithmetic in the study of perimeters and areas, spacing and measurement, which we were studying at this time. Each curtain measured 9 feet long by 7½ feet wide and had to be spaced accurately for the border design to fit.

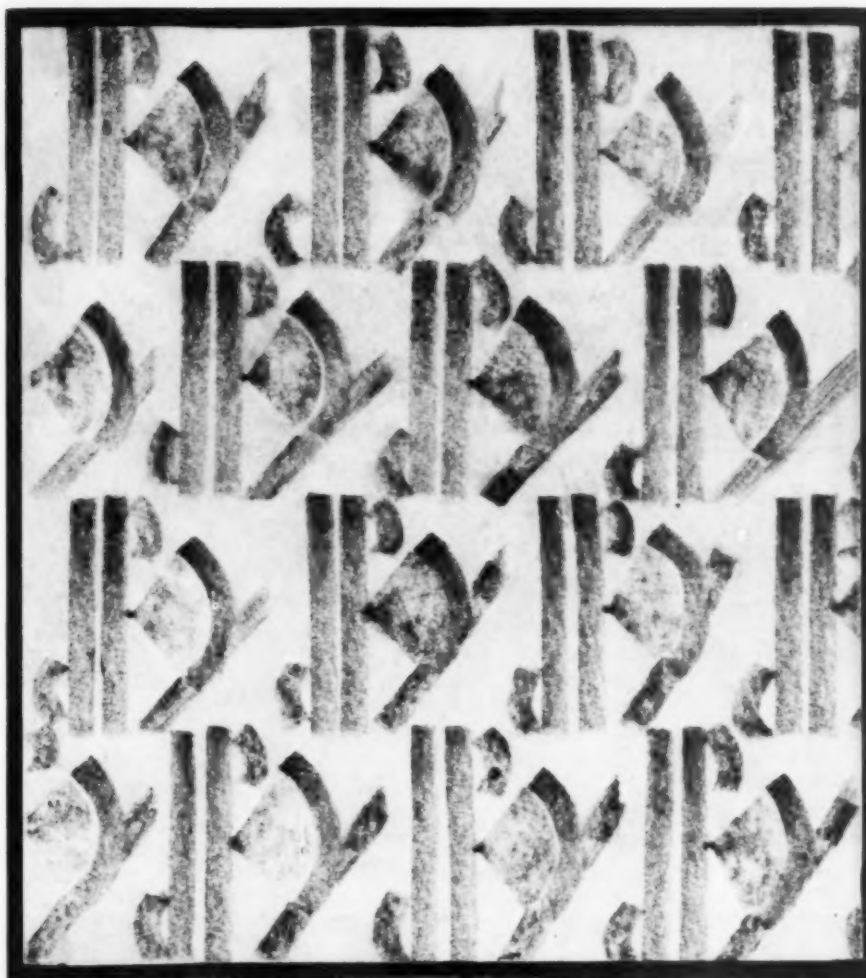
- Each child in the room had some part in tracing and cutting the linoleum blocks for the design, and every child measured, applied the paint and stamped one print on the curtain. The 6th graders' enthusiasm for decorating the curtains was unbounded and they had a great deal of personal satisfaction in pointing out their project to all visitors.

- The project built up group consciousness and an interest in a common purpose, and each child seemed as proud of his neighbor's contribution as his own. They felt that they had produced something worth while, for a purpose both constructive and practical.

- We used also the same design for an all-over pattern background curtain for our marionette stage.

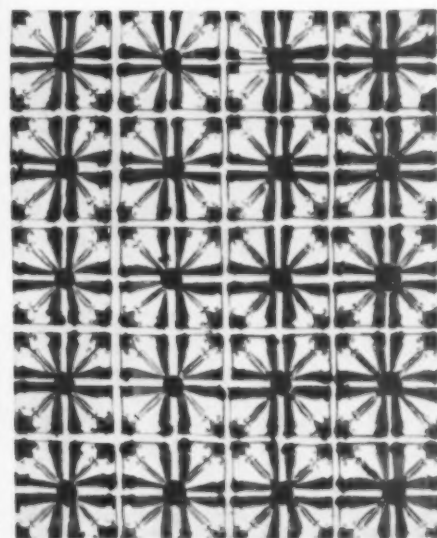
- After completing the project the children were asked to make drawings, showing how we had carried out our block printing project. The drawings selected are the ones that show the most comprehensive idea of the way we completed the project.





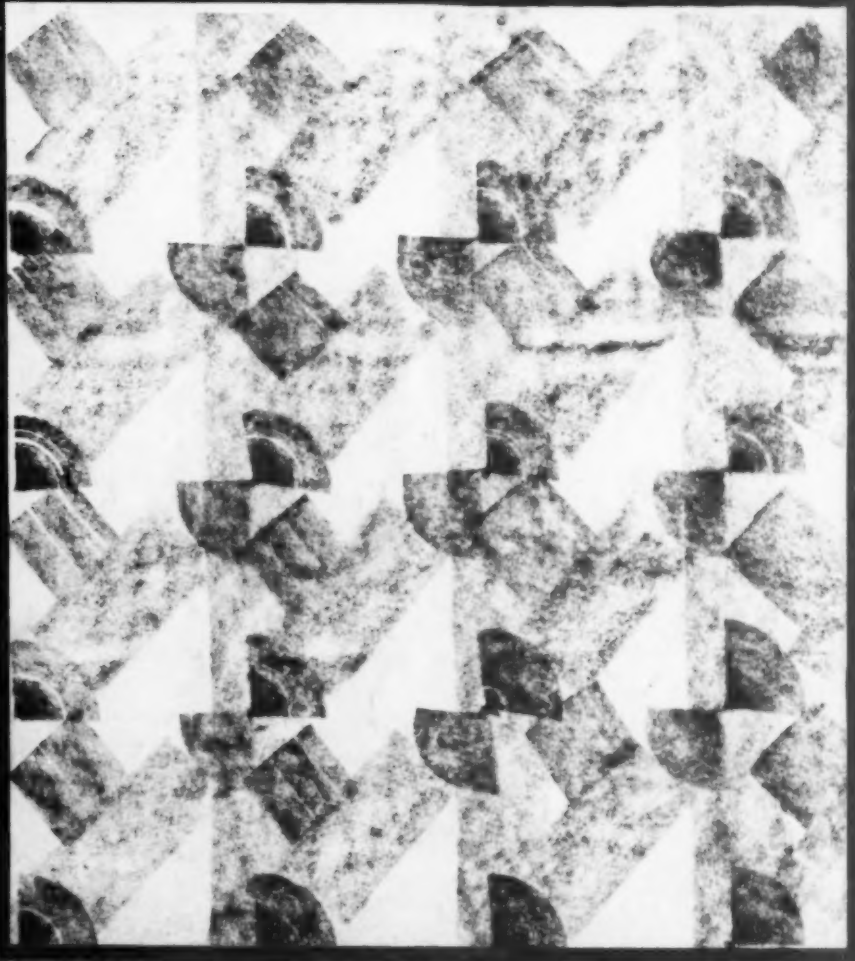
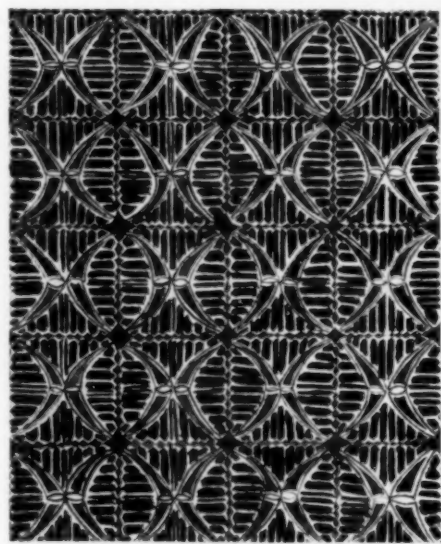
TEXTILE DESIGNS...

by STUDENTS of
FRANCES K. STOKES
Ely, Minnesota

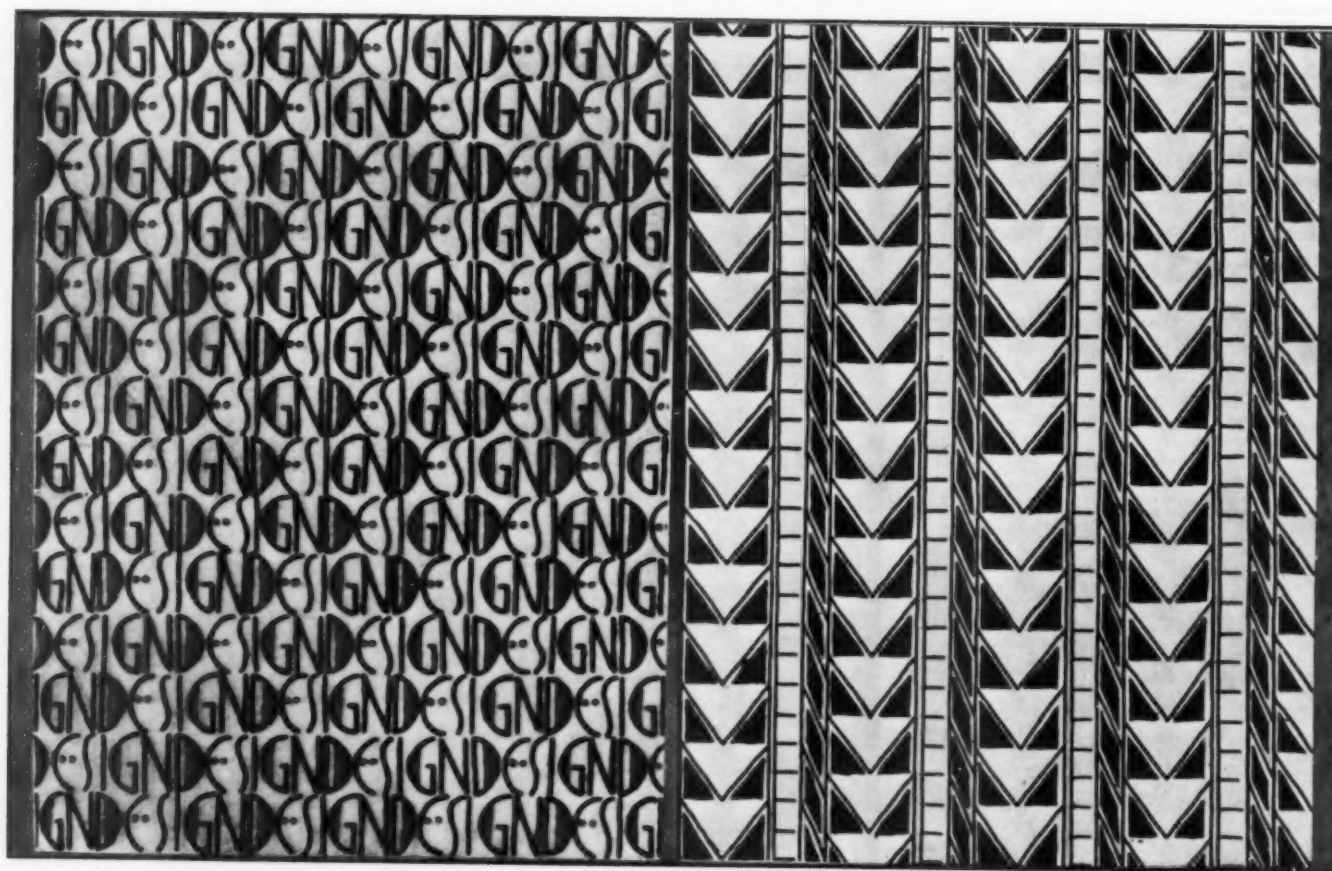
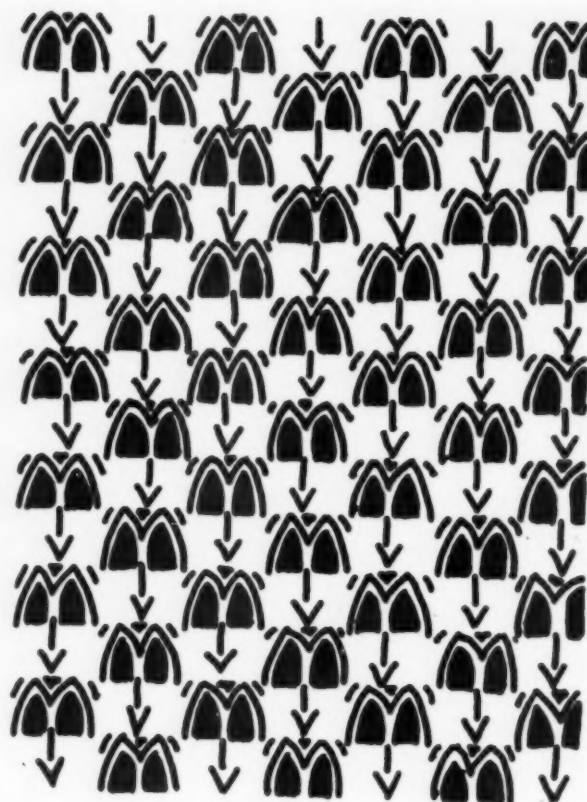
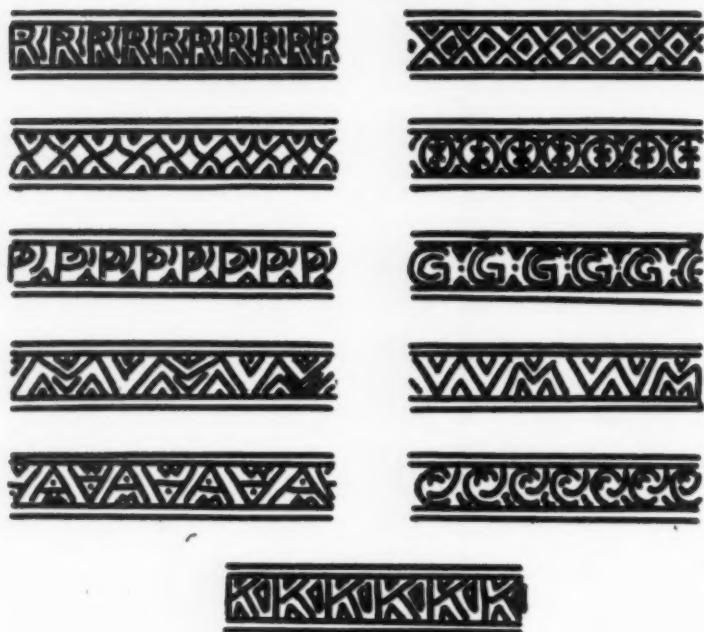


• The large panels show all-over designs executed with square lithograph crayons on tissue paper. The results are excellent for textile patterns.

• Different types of textile designs are shown in the two small panels. These were done in water color in red and black only on cream manila paper.



ELEMENTARY-DESIGN BORDERS—BASED—ON—THE ALPHABET



Letters and words can make very interesting all-over designs. Shown here is the work of a student under direction of Frances K. Stokes, Ely, Minnesota



NEW SOURCE of DESIGN

WILLIAM S. RICE

Retired Head of Art Department
Castlemont High School
Oakland, California

FOR several years the students in my art classes have been fascinated by the interesting rhythmic patterns found in sections of machinery and automobile wheels. Our source material consisted of clippings of automobiles from the advertisement pages of current magazines. By means of a finder (a rectangular opening cut in a sheet of paper), which was shifted about on the clipping, interesting compositions were selected and enlarged in charcoal technique. On this charcoal drawing a larger finder was used to locate a section which in turn became a unit for an all-over pattern.

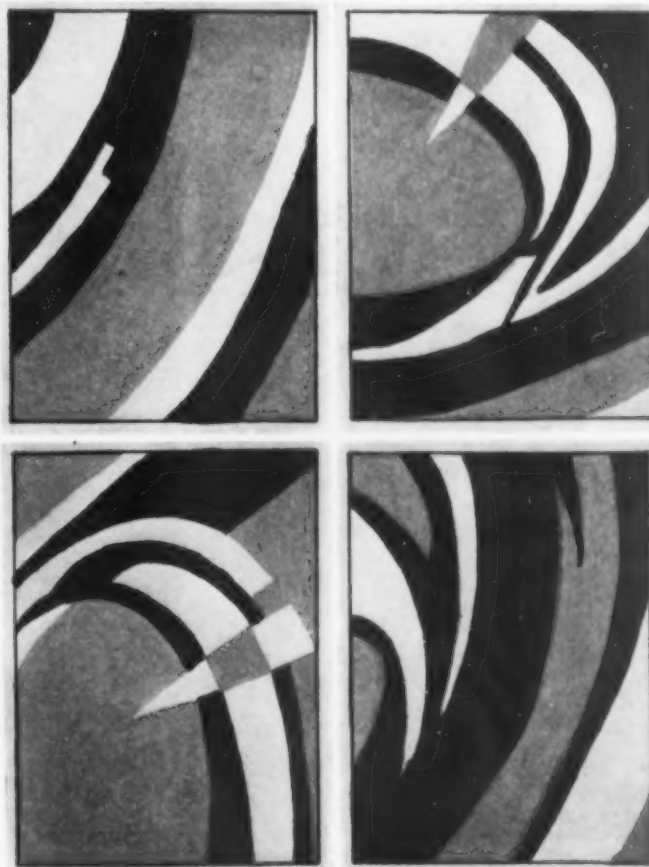
● Our method of procedure is as follows. A finder 2 by 3 inches is cut out of a piece of stiff white paper about 5 by 7 inches. The principles of design, variety of spacing, rhythm, dark and light, are all considered in the selection of the composition from the clipping. When the subject is decided upon, a heavy pencil line is drawn around the inside edge of the finder space. The finder is removed and the section ruled accurately into $\frac{1}{2}$ -inch squares. Next, a sheet of manila or other thin paper (size 12 by 18 inches) is ruled with an equal number of squares but of a larger size. The composition is next enlarged by means of these squares until a satisfactory pattern is made.

● A sheet of charcoal paper is next selected and the enlarged drawing thumb-tacked over it and traced with a hard pencil. No carbon paper should be used for this purpose. Extreme care should be taken to avoid thumbprints or erasure marks on the charcoal paper. That is why it is desirable to make a careful outline drawing first on a separate piece of paper. The next step is to rub charcoal over the paper after the tracing has been completed on it. The hand, a paper towel, or a soft cotton rag will give a nice flat tone of even gray on which the white traced lines stand out clearly and serve as a guide to follow.



● First the white highlights are taken out with a kneaded eraser; then the darker tones and blacks are put in with more charcoal—the original gray tone serving for the middle value. The drawing, complete in all its details, is sprayed with fixatif.

(Continued on page 8-a)





FAIRY HOUSES FOR DECORATIVE WALL HANGINGS

OLIVE JOBES . . Dundalk, Maryland

ANYONE who has seen the pleasing effects secured in wall hangings which may be made to hang as a part of a room's background, and used to intensify the general color scheme of the room, will realize that such decorative panels offer many possibilities for public school art. These wall hangings are easily within the range of children's work.

● The simple arrangements that children generally use, the definite colors in which they delight, and their pleasure in any opportunity for creative design are qualities that lend themselves to these wall hangings. In fact, a house that a fairy might build in a wood, with decorative landscapes and flower groups, presents the imaginative child with just the right material for design and color in planning wall hangings.

● While other materials may be used, a heavy unbleached muslin, costing from ten to fifteen cents a yard, is adapted very easily for such decorative panels. The simplest of tools, the wax crayon, may be used in the usual manner, massing in spaces with smooth even strokes. The slight cost of the material makes easily possible the use of it by classes, and the simplicity of the crayon technique places it within reach of the hands of any small artist. His success with it will be most satisfying.

● To finish the hanging it may be framed by a decorative repeat border. Lining the back with a harmonious plain colored material gives a heavier richness to the finished panel. A rod may be slipped through the hem at the top and the hanging suspended by two cords attached to ends of the rod, or covered rings may be used to facilitate hanging. Such a panel may be used with success in decorating a schoolroom. We made ours to fill an empty place on one wall.



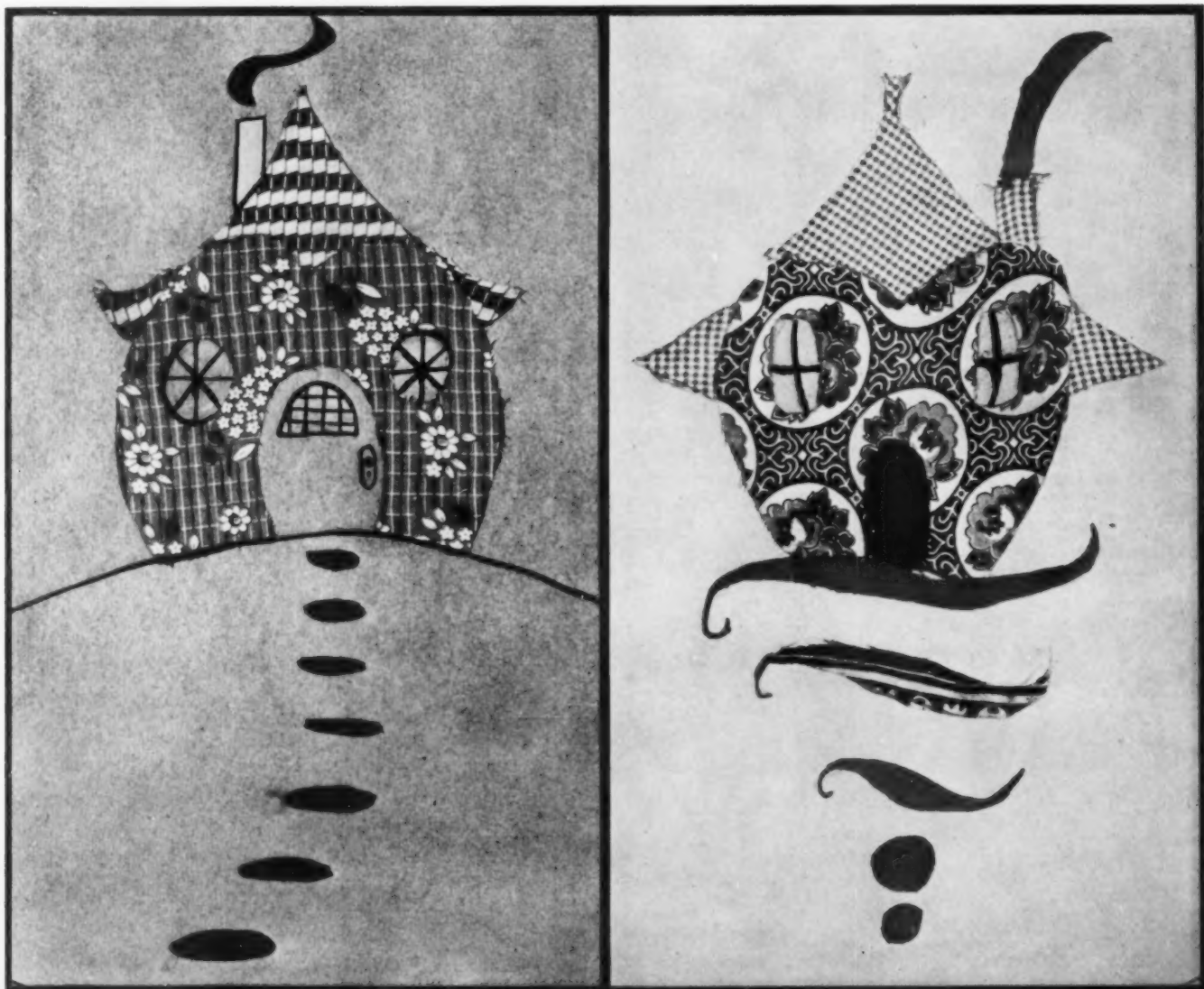
Wall hangings by students of Olive Jobes, former Art Supervisor of Prescott, Arizona.

Crayon and water color were used to create the fanciful houses below, by students of Evadna Kraus Perry, Art Supervisor, Orange County Schools, California.





• Students of Ruth E. Laughlin at the Red Hill and Sir Frances Drake Schools in San Anselmo, California, chose houses for a design subject. The decorations were outlined in dark crayon and borders were added which suggested the motif of the picture. The spaces were colored in water color. This method proved very satisfactory for beginners as the crayon helped to control the paint.



KITCHEN PICTURES...APPLIQUE PRINTS in CAKE TINS

VIRGINIA L. O'LEARY, Art Instructor

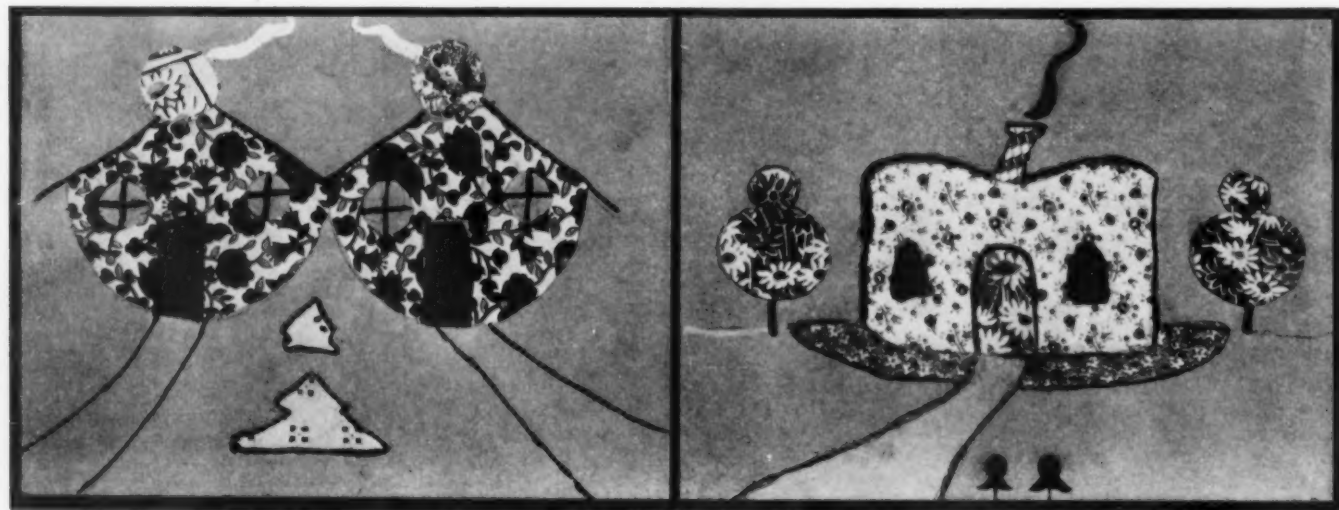
George Rogers Clark Junior High School, East St. Louis, Illinois

I HAVE felt the need of suitable "kitchen pictures" in most of the homes in this community. This need was met very nicely by my seventh grade art pupils when we made applique print design houses and framed them in cake tins.

● They had fun designing the houses themselves and simply let their imagination soar in the variety of shapes and kinds used. We had quaint fat houses, heart shaped houses, tall, toppling houses, etc.

● Using colored construction paper for backgrounds the tiniest details were printed in with tempera but the houses themselves were appliqued. For this we raided scrapbooks and found scraps of checked gingham and cotton prints.

● In framing these we used cake tins from the dime store and glued our pictures flat to the inside of the tin—letting the rim extend all around—giving the effect of shadow framing. All agreed that they were most appropriate and attractive for kitchen pictures.



Decorative Artificial Fruit

made from ELECTRIC LIGHT BULBS

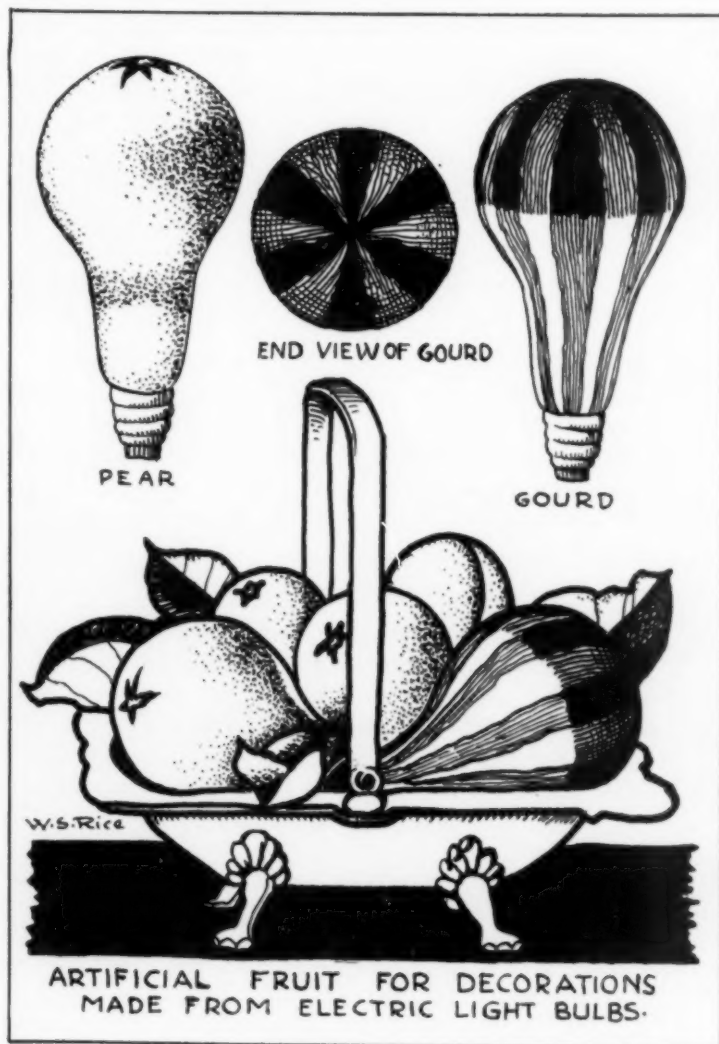
WILLIAM S. RICE

• Ornamental fruit for table decorations that is both artistic and realistic may be made from discarded electric globes of various sizes. These may be painted from natural fruit and gourd specimens from which the actual colors may be imitated. The materials needed are few and simple.

• First collect the discarded bulbs which you may find in your own home or in your friends' homes. You will need, in addition, several tubes of oil paint such as artists use. These may be purchased reasonably at any paint or art supply store. The colors necessary are as follows: white, chrome yellow, vermillion and prussian blue. With these few colors other combinations may be made by mixing; for instance, yellow and vermillion will produce many tones of orange. Prussian blue and chrome yellow will produce a range of greens from light yellow green to deep blue green. White added will qualify and lighten the colors somewhat. If you need purple for any occasion, the vermillion and Prussian blue will not make (by mixing) a good purple. Therefore purchase a tube of mauve if you need it.

• To paint a pear, use an ordinary 10- or 15-cent paint brush No. 12 and mix yellow, white and vermillion together, on a piece of glass with a sheet of white paper laid underneath it. For mixing paints,

(Continued on page 8-a)



PLACE CARDS

FOR A CHILD'S PARTY

WILLIAM S. RICE

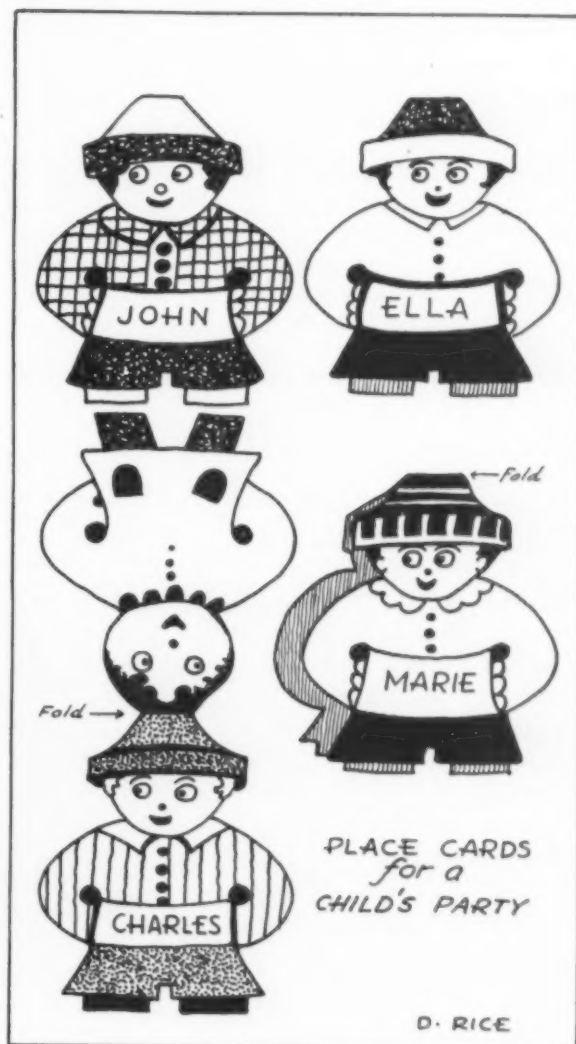
• Little folks always take a keen delight in making their own place cards for their parties.

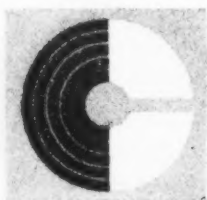
• The illustration shown below was designed and executed by my daughter for a birthday celebration. These amusing little figures are easily made and attract considerable attention from the juvenile guest.

• The materials necessary to make them are few, simple, and inexpensive. A pencil, pair of scissors, a box of wax crayons, and a few sheets of stiff paper. Construction papers answer nicely for making the cards. These may be had in a package of various colors at the five-and-ten-cent store.

• A piece of paper cut to about 2½ by 6 inches is suggested for each of the quaint figures. First fold the rectangular piece of paper in the middle. Then make the outline drawing of the figure with a lead pencil. Cut it out with the scissors and do the rest of the work with the colored crayons.

• The name of the guest is neatly lettered on the belt of the little figures as shown in the illustrations. The designs may be varied to suit certain occasions. For Easter, a rabbit dressed up in gay clothes could be substituted for the little figures. For Christmas, a Santa Claus would fit naturally into the scheme and could be crayoned in brilliant hues. The patterns, whatever they are, should be planned double by folding the paper before cutting out with the scissors.





RAFTWORK at a PENNY a FOOT

GEORGE T. BURNS, Art Instructor, Riverside High School, Milwaukee, Wis.

HIGH SCHOOL students sometimes doubt the value of handmade craft articles, and often rightly so. There is no use denying that today many of the lower priced machine-made articles are at least as good as the things which the students themselves can make or that the cost of the finished mass-produced articles may be less than the cost of the raw materials which the student buys. Of course we can insist that the value of designing and constructing the craftwork oneself adds to its worth but, though this may be true, the average pupil is not likely to see it in this light. His interest in the craftwork depends largely on its apparent usefulness to him. Therefore it seems logical to find craft ideas which may be of practical value, are inexpensive, and which aid in developing the student's design consciousness and manual skill. With these ideas in mind I have been on the lookout for possibilities and so far this one seems to fill the requirements as well as any other.

- A few of the more affluent students have been wearing carved wood brooches and lapel pins, mostly Negro heads, which sold from fifty cents to a dollar at the local department stores, while others wore necklaces and bracelets of clothespins, acorns, rubber bands and odd-shaped plastics.

- This was obviously a current student interest—a fad if you will—but one which could be of value to an art class. A few minutes spent in a nearby lumber yard convinced me that the materials would not be too expensive so I purchased fifty or sixty feet of various kinds of soft pine molding at about a cent a foot.

- The students were curious to know why this lumber was delivered to an art class and as I got out a saw, a hand drill, and several stencil knives, they watched with great interest. To their increasing questions I answered that I was not making anything in particular, just experimenting. Because I was "just experimenting" and made no obvious attempt to interest them, the students became more and more curious. By the next day I had roughed out a couple of simple faces and one or two sample bracelets and necklaces. These and the other pieces of molding were passed around the class while we discussed the variety of things which might be constructed from simple wood forms. It was made clear that this was a

possibility, not an assignment, so no one would feel pushed into it, and although naturally there were some who preferred other things, a surprising number of boys and girls began to try out their ideas, some using the molding furnished, some bringing their own pieces, everything from kite sticks and dowels to cheese box tops and broom handles. The total cost was so small that, having had no fear of spoiling a piece or two, they felt free to try various ways and for two weeks we had a bustle of sawing, drilling, carving, and finishing. The result was beyond anything ordinarily expected.

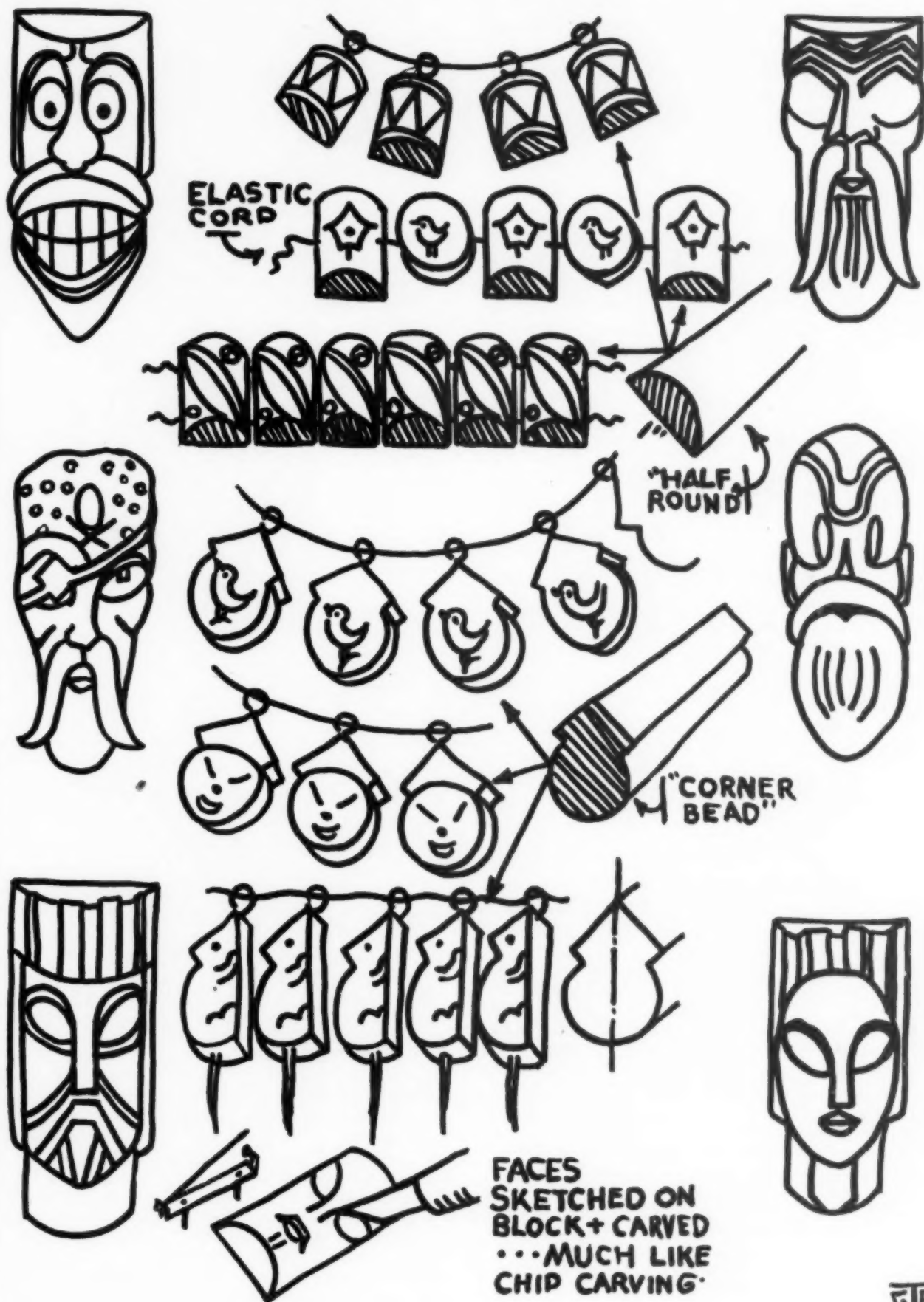
- There were many carved faces averaging about two inches long, worked in techniques ranging from a light "chip carving" style to finely rounded heads. With cheap pin clasps on the back they become pins and brooches or with a small screw eye inserted in the top, pendants and necklaces. In subjects they ran from Mr. and Mrs. Confucius (heaven help us!) to pirates, Negroes, Indians, Chinamen, flowers, and animals. The variety of necklaces, bracelets and belts was as great. We had Chinese heads with and without pigtailed, bird houses, policemen, and mice from one type of molding, and drums, radios, leaves, flowers, initialed cubes and a variety of abstract patterns from others. The finishing was also done in a variety of ways. Some were carved, some painted with show-card color and shellacked, others stained, some coated with several tones of fingernail polish, and the rest finished with combinations of the methods named.

- The cost was five cents for a necklace or bracelet and four cents for a pin or pendant which included elastic cord, screw eyes, and pin clasps. The extra pennies over the actual cost of the lumber was spent for cans of stain, shellac, screw eyes and pins. There was no charge for spoiled pieces or waste, the cost per item though very small was sufficient to cover everything.

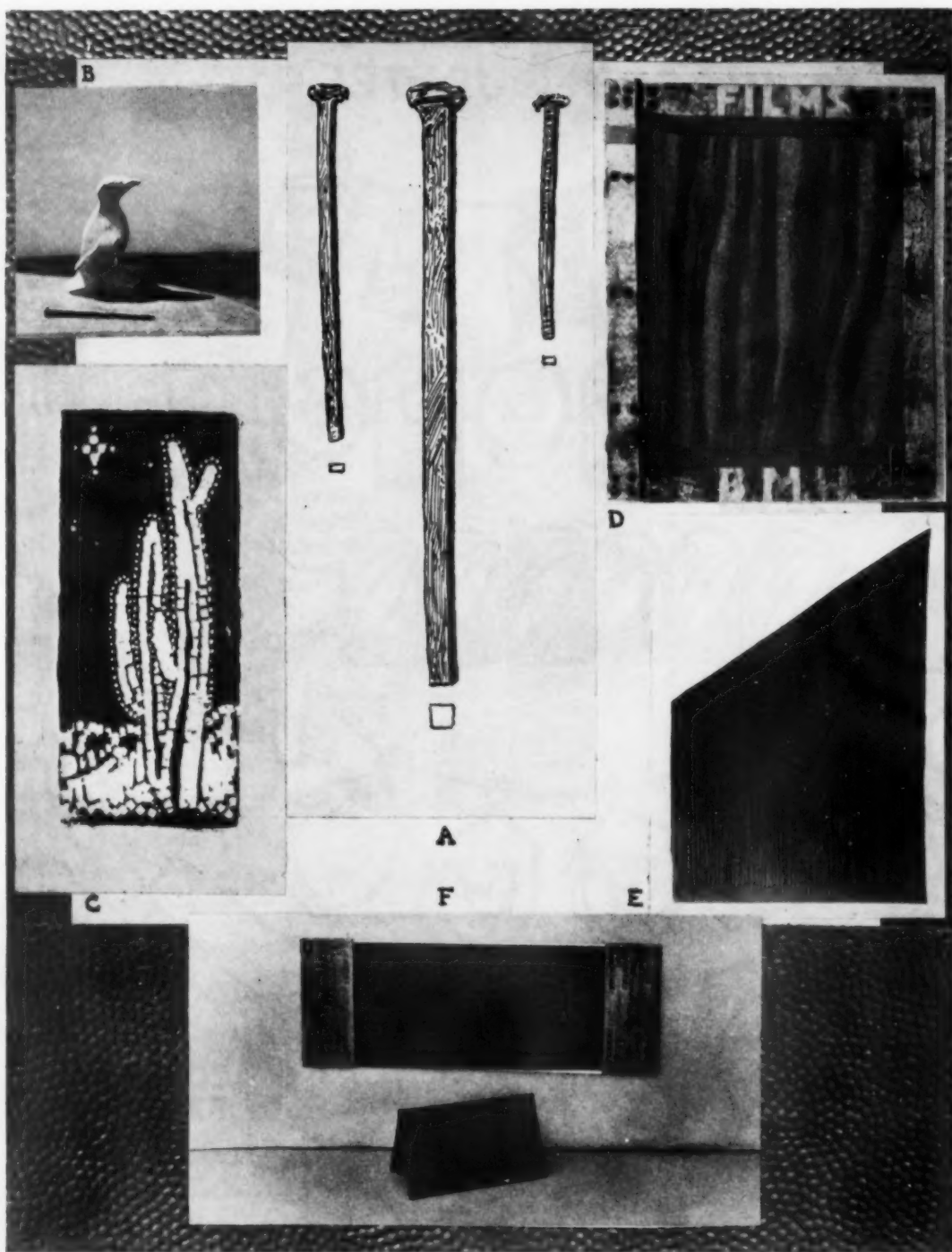
- All things considered, it seemed to be a very successful problem for the students and for their teacher. The pupils were very proud of their creations, the only bad feature—if it can be so called—was that the pupils did not wish to part with the craftwork long enough to be given credit for it!



.....WOODEN JEWELRY.....



VTB



he VERSATILE OLD-FASHIONED NAIL

BEULA M. WADSWORTH
Tucson, Arizona

● There was a rusty can of old nails. I found it in a dark corner of our family workshop among a lot of relics cobwebbed since my grandfather's day as a carpenter—an era of pioneering around a hundred years ago. The nails of assorted sizes had been square-cut by hand, the heads bearing the marks of the hammer which shaped them. The smaller ends, roughly square or oblong (Fig. A), first suggested to me possibilities for craft experiments. It might be suggested, parenthetically, that anyone not so fortunate as I could cut off a round nail and hammer the end to a square shape for similar use.

● A linoleum block attracted my first interest for adventure with

my antique tool. By hammering the square end into the block instead of cutting with gouges, I was thrilled to discover I could produce decorative, impressionistic patterns of rugged landscape (Fig. C). In this case, incidentally, a coarse needle was supplemented to effect abstract spine points on the Sahuaro cactus and the smaller stars in the Christmas sky. Furthermore, after the printing was done and after most of the back was removed and the relief was cleaned and painted, the block itself formed a unique Christmas card for a blind friend to enjoy with her fingers.

● What other materials could receive imprints from a cut nail? Copper foil being at hand, I proceeded with the same hammer method in order to trim the borders of a natural wood cover for a film book (Fig. D). Utilizing the smallest nail, the spaces around the letters were hammered from the front, and the rest from the back in an irregular texture, a magazine being convenient for a pad for the metal while hammering. Ordinary small carpet tacks were used to nail down the copper strips. Green and blue oil paint proved effective for tinting the copper and for staining the

(Continued on page 9-a)



Kenneth Neilson and Earl Stoll arrange the copper plaques made in the sixth grade Creative Art class

Above, William Harris created "Old Faithful," Wyoming's great attraction.

Earl Stoll tooled "Palms" which were trimmed with Bamboo.

Garth Wright "A Ship Rides the Sea."

PLAQUES of MODELED COPPER

DELBERT W. SMEDLEY
Art Supervisor, Evanston, Wyoming

- Creative art is the type of art that is stressed in the sixth grade at the Evanston Public Schools. Students are taught to think and do for themselves. After basic instructions are given to the students about the copper foil work, they create designs suitable to the material. They are also urged to develop designs using a motif that they are familiar with.

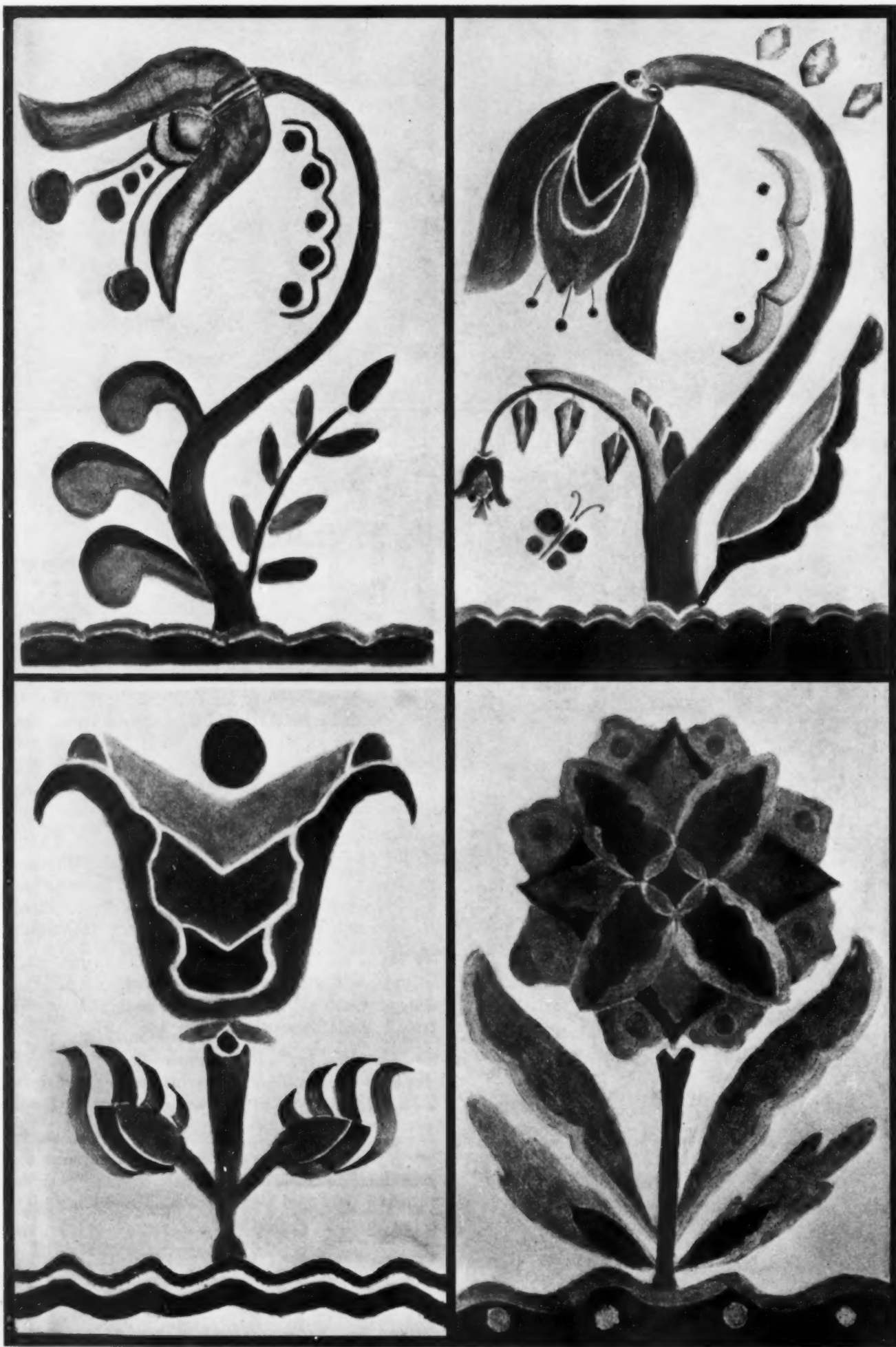
- When a design is completed and accepted by the instructor it is traced on the foil copper (36 gauge). The tool used is an all-day sucker stick or some other such beveled edge wood. (Metal tools are not used as they scratch the surface of the copper very easily.)

- Place six or eight thicknesses of the newspaper at the back of the copper when tooling the design. This acts as a soft pad and the copper is more easily tooled into place on a pad.

- When the tooling is complete the surface of the design is tarnished quickly by placing the copper in a bath of Liver of Sulphur dissolved in water; this acts as a tarnishing agent.

- When the copper surface is dark enough it is rinsed in clear water and then dried. It is next polished with fine steel wool and is rubbed in the same direction at all times.

- Nail the copper to three-ply wood with three-eighth-inch escutcheon brads. Finish the wood and the metal by applying a coat of varnish. The varnish stops further tarnishing.

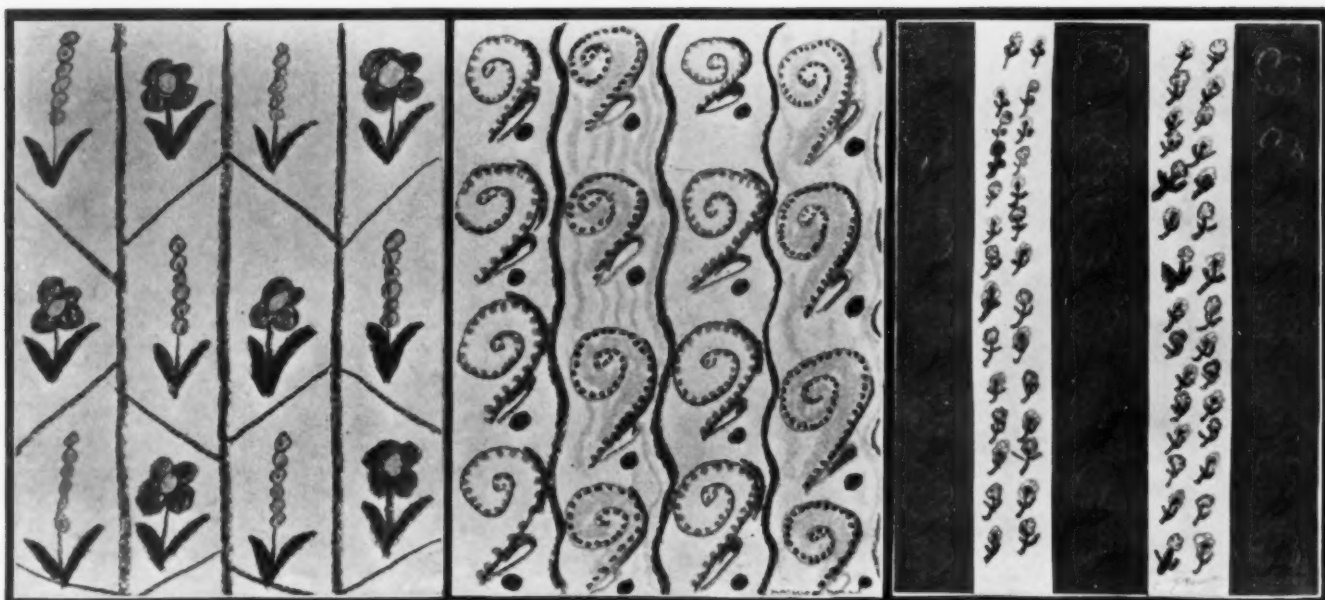




A decorative cut paper poster in which a bird is the center of interest. By a grade student of Frances K. Stokes, Ely, Minnesota



A student at Oklahoma Agricultural and Mechanical College has here used a bird for the theme of a problem in decorative forms. This panel contained rich shaded colors and was worked out in tempera colors under direction of Eleanor Zyglar Willis



EXPERIMENTS IN DESIGN at the UNIVERSITY ELEMENTARY SCHOOL

JESSIE TODD, Chicago, Illinois

● Most of the art time is spent in activities initiated by the children. They choose their own mediums, chalk, tempera, water color, woodblock, clay, plasticine, wood, metal. Some of the art time however is spent on projects initiated by the teacher. These projects are usually planned by the teacher to help the children on some weak points discovered by the teacher when observing the children. Many children are slaves to naturalism. Many if left to themselves do nothing but sketch in pencil on small paper. Sometimes children choose to paint designs when left to themselves but this is usually true because the teacher has at some earlier

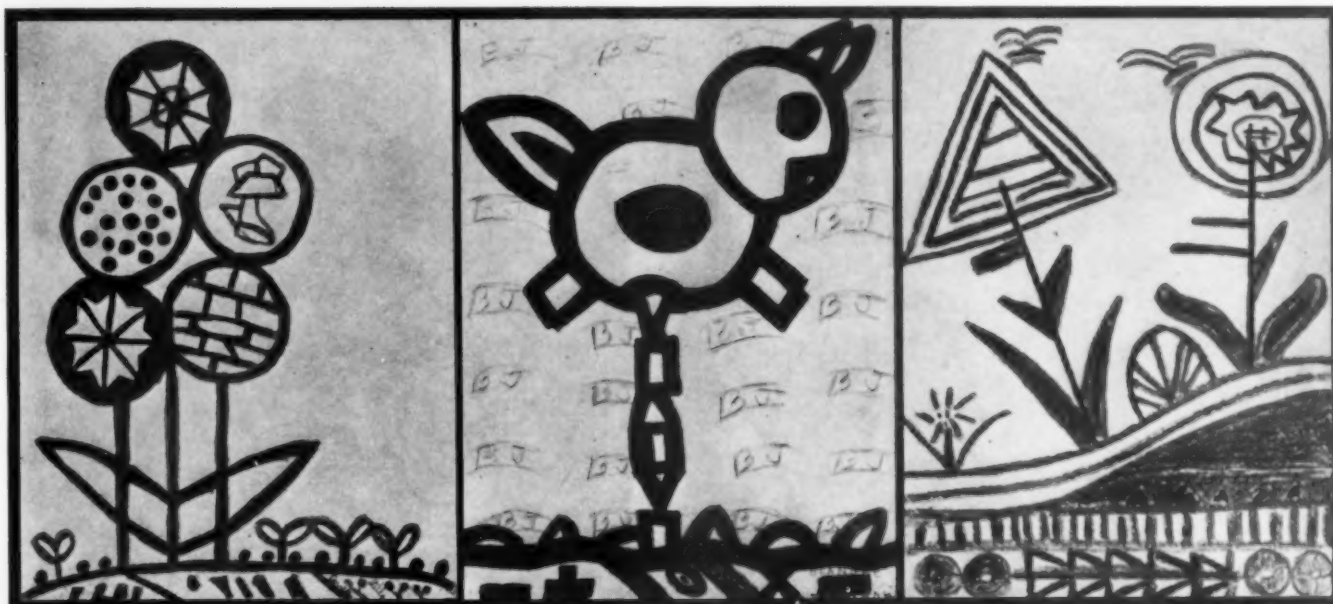
time encouraged this interest in design. Small children, ages 7 and 8, have this interest in design. To keep it alive the teacher needs to definitely plan design problems, otherwise the children become absorbed in clay modelling or naturalistic drawing and lose their interest in designs.

● Two design lessons are illustrated here.

● I. Grades 4 and 5. Paper 12 by 18 inches of many colors was used. The children were asked to make a flower design using tempera paints of any colors they wished. The results were pinned up. Children evaluated them with such criticisms as these: "This design needs a little white to pep it up or maybe a little black or dark purple. It needs something real dark or real light. It's all too much the same now. Has no pep." Or, "It needs something to tie the spots together. It looks sort of scattered. No sense to it."

● II. Grades 4 and 5. Aim to draw a design for striped material for curtains. Crayons, paint or paper cutting. Usually we don't mix mediums but in this problem as the children criticized each other they sometimes pasted some strips of colored paper on the design to pep it up or help to make it a rich design.





OLUTION to a DESIGN PROBLEM

NESLEY MILLS, Art Teacher
Felton School, Columbus, Ohio

● Finding that the pupils wanted to copy only what they saw, putting in each tiny detail. In order to overcome this habit, I chanced upon the idea of making these designs. When I started to talk of freedom and swing of the crayon stroke, the children were eager to try. Many, not quite so imaginative as their neighbors, watched and tried to do as they were doing. This was a

habit I tried to overcome and after awhile each child gained a confidence and pride in doing his own work and making it different from his neighbor's. This idea became so fixed that later, when another teacher in the building asked us to copy some work for her, no child wanted to do the work in the way the teacher had asked us, but wanted to take her idea and make changes in it to such an extent that he could feel it was his own and not someone's else. They now scorn to copy any work and have much pride in doing work they have planned themselves. They were so entranced with the work that when I decided to do another kind of art work, they did not want to stop. This work also filled some of their leisure hours at home. Even some of the parents became interested and made designs at home. These were brought to school and displayed with pride by their children.





A cut paper flower poster by a young student of Frances K. Stokes, Ely, Minnesota



The design was worked out on the blackboard first, then copied onto paper and worked in colored chalk and sprayed with a fixatif. By a student of Marjorie Boedeker, Teacher, under the direction of Mrs. Ethel Ross, Art Supervisor, St. Louis Public Schools, St. Louis, Missouri.



May basket designs done with a ball pointed pen and India Ink. The colors were filled in with wax crayon. These were made by seventh grade students of Nell F. Shepherd, Monroe School, Phoenix, Arizona.



GRADE HELPS

from Grade Teachers everywhere ..



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro J. Lemos, Stanford University, California



● Industrious decorating went on at Green Briar Park during the "New Rooms for Old" contest which was sponsored by Chicago Park District.



NEW ROOMS for OLD A CONTEST

• "New Rooms for Old," a Chicago Park Contest in which neighborhood groups, directors of the parks and art crafts instructors cooperated in redecorating a room for club meetings in each field house of about thirty of Chicago's parks. Alice Beyer, Director, Art and Crafts, Chicago Park District, Chicago Illinois.



MAPS INSPIRE ABSTRACT DESIGNS

KATHRYN M. KELLER

Adams Township Elementary Schools
Lucas County, Toledo, Ohio

ONE of the best methods of impressing the rules of design is the making of abstract patterns for then the pupil is not distracted by problems of graphic representation, perspective, or shading. Children as young as those in the fifth grade grasp these simple "do's and don't's" of design when listed and illustrated on the board.

● The "don't's" are:

1. Don't let a line play "puss in the corner." Let it begin or end away from the corner.
2. Don't let a curve "rub" against a line.
3. Don't make mincemeat by cutting spaces with too many lines.

● The "do's" are:

1. Repeat lines, especially beautiful or important ones.
2. Have some opposing lines.
3. Have a center of interest. Close your eyes. When you open them they should fix on one place in your design.
4. Balance your design. Try to have one side look as heavy as the other.

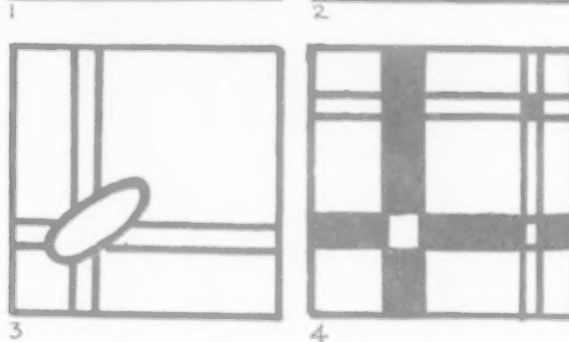
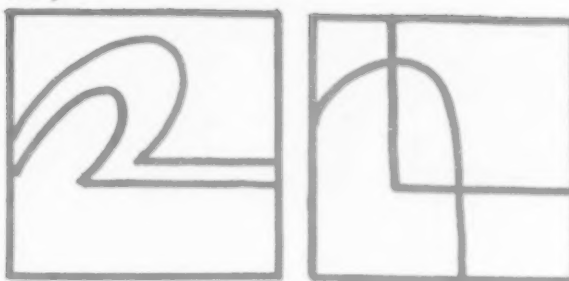
● The real problem is finding a beginning line for a pattern. Maps give help. Look at a United States map for a state boundary line or a river course which is "interesting."

● Choose, for instance, the Florida coast of the Gulf of Mexico. Eliminate the indentures and place a line which is akin to the general direction of the map line in a rectangle. Remember the first "don't." Repeat this line varying the distance from the other line if you wish. An opposing line must be placed far enough to the left to avoid the second "don't." For the sake of dominance and balance add the last two lines. Now ask if you have used too many lines.

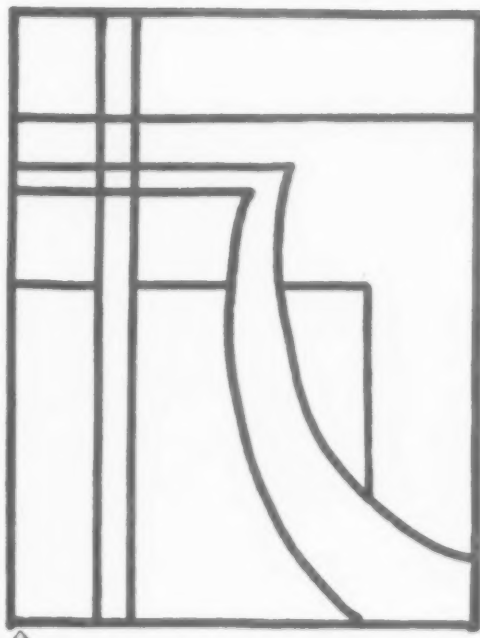
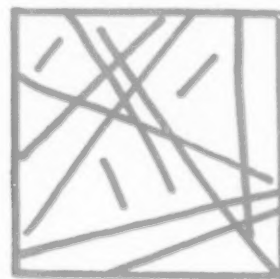
● When you begin designing you may find it necessary to erase and reconsider frequently. Work with the rules foremost in your mind; whether or not others can identify the geographical boundary which inspired the finished pattern is beside the point.

● The design "A" was developed from the Florida Gulf coast. The shapes and relative positions of Lake Erie and Lake Ontario were the nucleus for "B." The junction of the Missouri and Ohio Rivers with the Mississippi gave the skeleton "C" which is the basis for pattern "D."

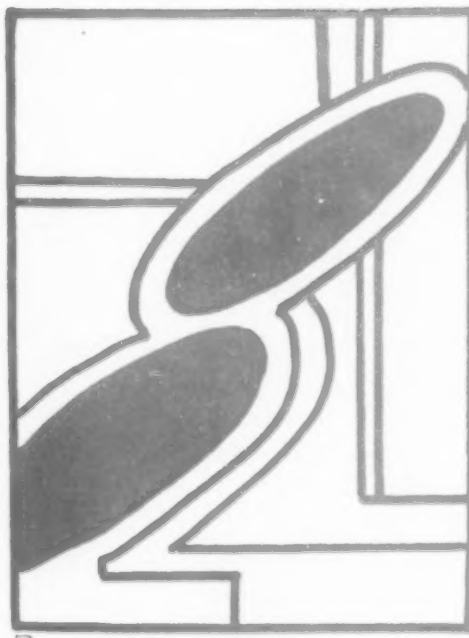
DO'S



DONT'S



A



B



C

COLOR WHEEL TILE PATTERNS

MARGARET L. FIOCK

Osborn School 1, Phoenix, Arizona

EVERY fall I have a "sure-fire" problem with which to confront sixth graders. This problem teaches those who do not know the color wheel, and gives a new stimulus to those who have lost confidence in their own ability to draw. This is the approach:

- 1. Pass out two sheets of 9- by 12-inch manila paper and a pair of scissors to each youngster.

- 2. Fold down the corner of one sheet, forming a 9-inch square; cut off the remaining 3 inches. This may, of course, be done with a ruler, but the folding is quicker.

- 3. Fold down the other corner of the square; unfold, and you have four triangles.

- 4. Measure a 9-inch square on the second sheet of manila, using the folded square as a pattern. Do not fold this second square.

- 5. Cut apart the four folded triangles. These are to be used as experimental patterns. Fold each from the central point, making identical right-angle triangles.

- 6. Make free-hand surprise cuttings of these, cutting away as little as possible around the edges of the triangles. An elaborate pattern may be cut from the folded center enfold. Choose the most space-filling of these experiments from the tile pattern.

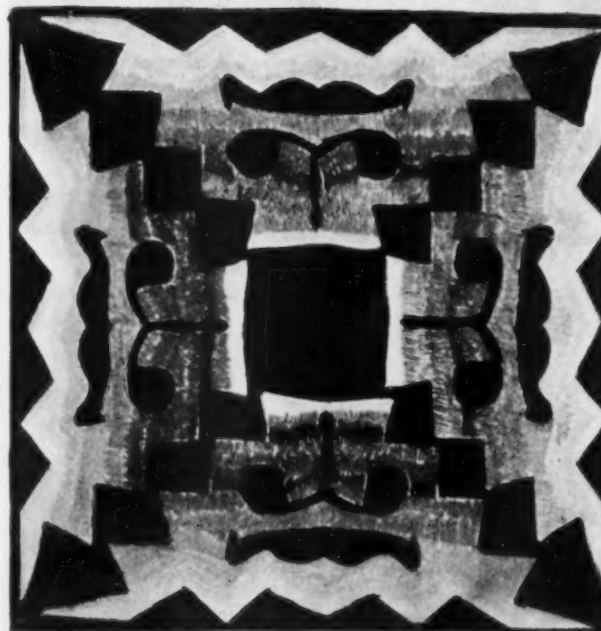
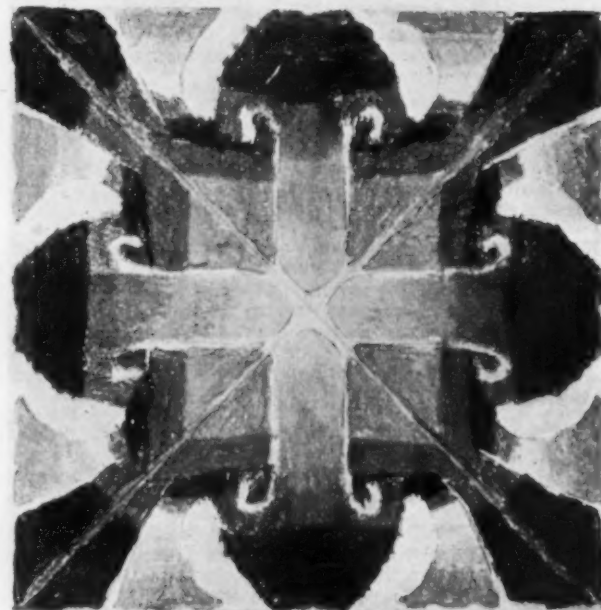
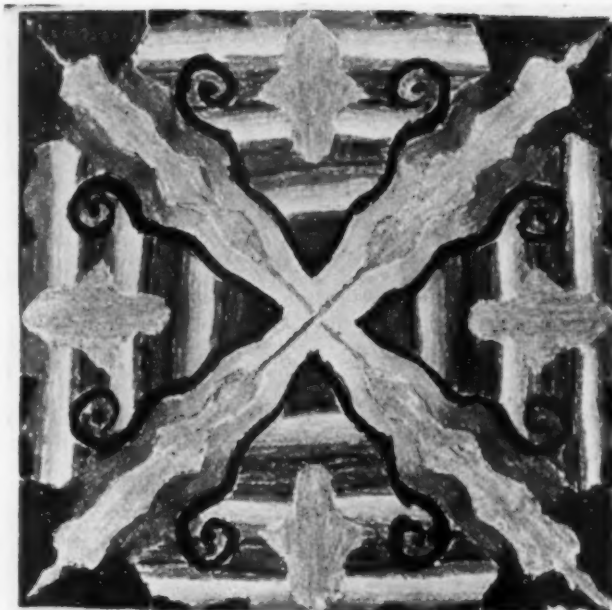
- 7. Trace this "best" pattern four times, right-angle points toward the center, on the remaining square. We are now ready to color. An elaborate pattern looks intricate when traced four times in this fashion, and a simple one becomes elaborate.

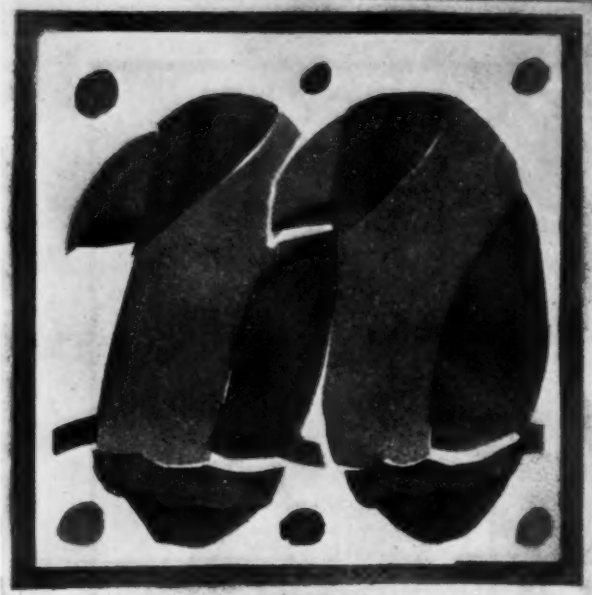
- 8. Write the color wheel on the board, using colored chalk, if possible, to illustrate. Insist that crayons be arranged in this order to speed up work. Also insist that the triangles be colored identically.

- 9. Color the spaces covered by the paper pattern, raying from the center out, with the colors of the color wheel in their proper order. I use the twelve-color wheel: yellow, yellow-orange, orange, red-orange, red, red-violet, violet, blue-violet, blue, blue-green, green, yellow-green, and then around to yellow.

- 10. Fill in the background with some color which has not been used previously, black, or with a reversed color wheel. All colors should be put on, if crayons are used, with a shining brilliancy.

- These tile patterns make a gay exhibit if pasted on tag-board side by side (diagonally). Cut some of them in half, diagonally, to fill in the half spaces. Then children enjoy mounting them in this fashion.





Creative abstract designs stenciled in Frescol paint by 5th grade students of Sunnyside School, Burlington, Iowa. Henrietta Schinzel, Teacher and May Hohlen, Art Director.



"We put special emphasis on rhythms in our school last spring and carried it into the field of art." The children drew designs of what music told them, using strokes to denote the up and down beats to the different tempos of music. This taught them the use of simple strokes in design and also showed them balance. Doris Graham, Second and Third Grade Teacher, Hamilton School, Pomona, California.

NAME DESIGNS

SISTER M. AZEVEDA
St. John School, Delphos, Ohio

• The designs are made by writing in ink a word or name in the fold of a piece of paper and rubbing it together so as to produce a blot design. The designs were then worked onto large sheets of paper and outlined in India ink and colored with crayon. The children should be encouraged to use their own initiative in adapting the blot to a large design. Such texture and colors as desired may be introduced as is shown in those reproduced here.



Caroline Dora Marguerite



Walter

George

Harry



Beatrice

Elmer

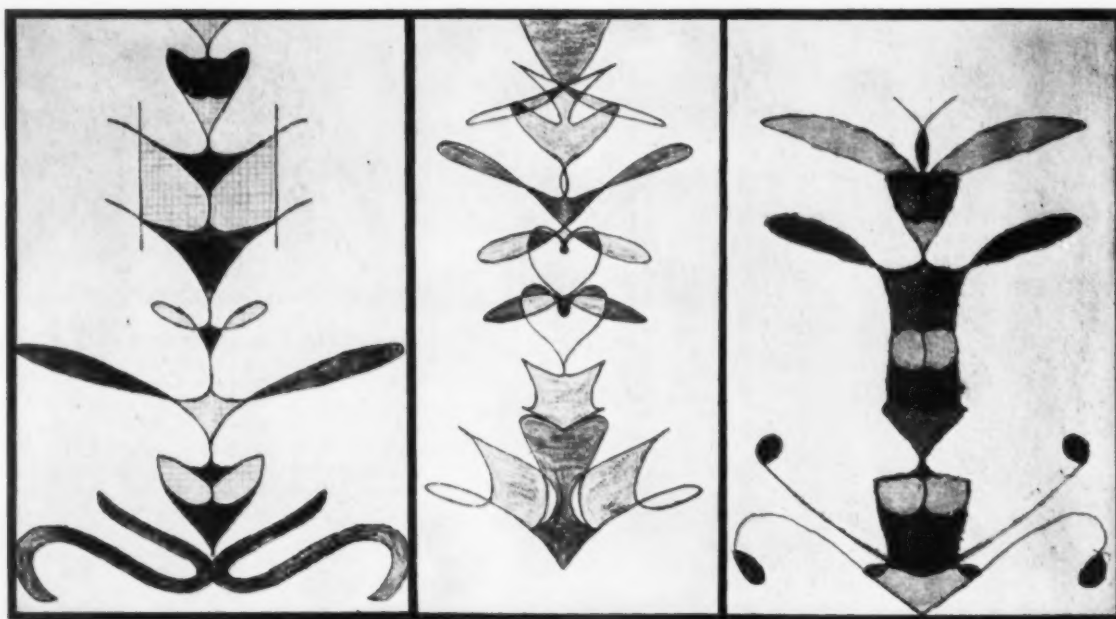
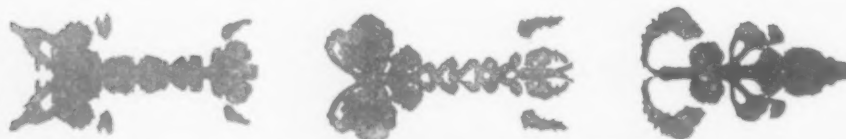
Bertha

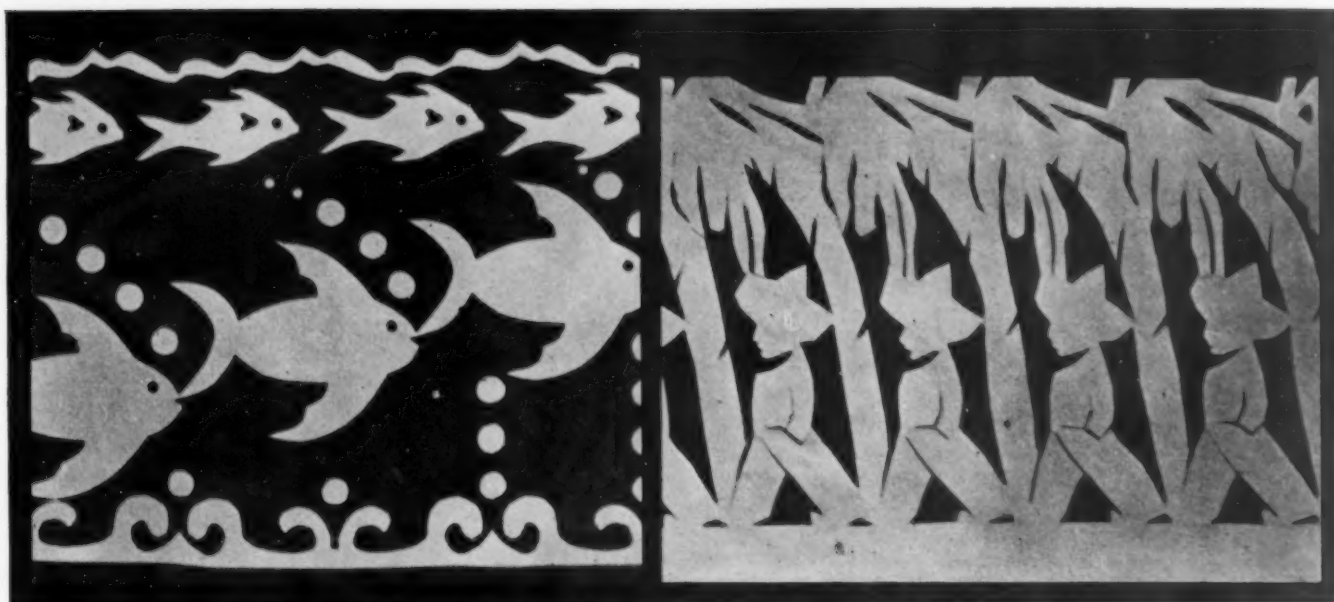


Jimmie

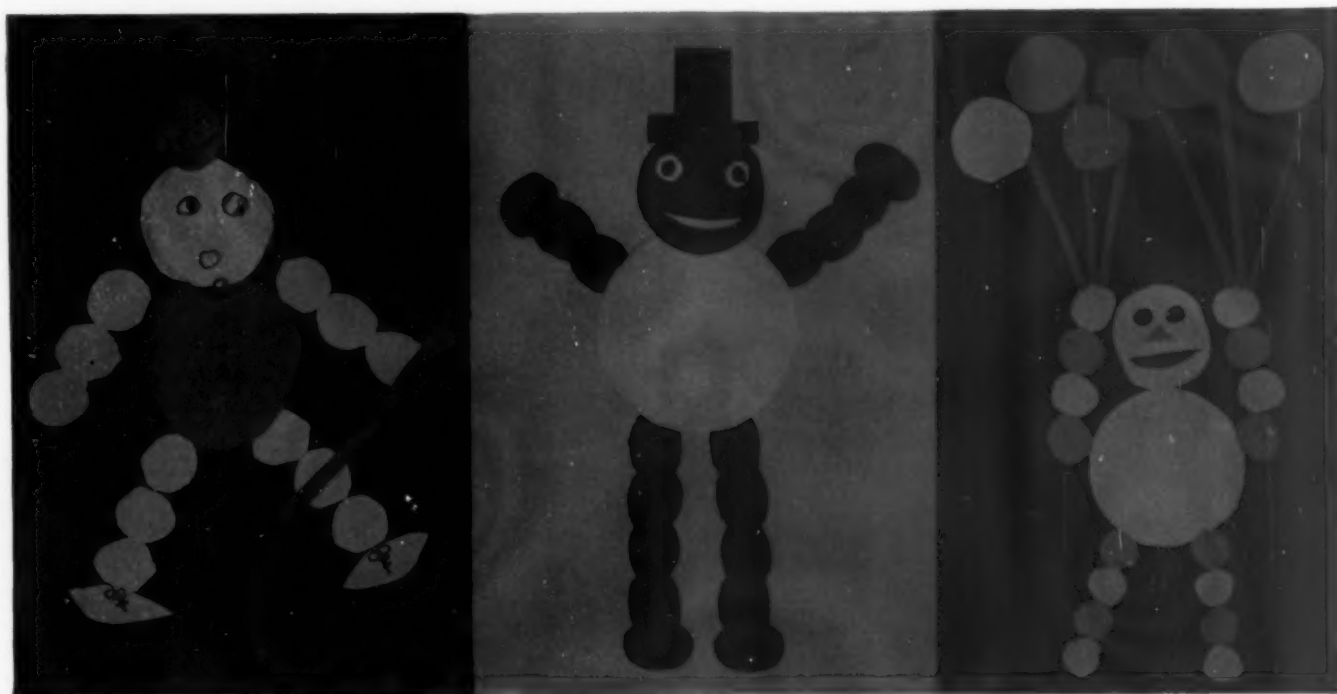
Jennie

Celia



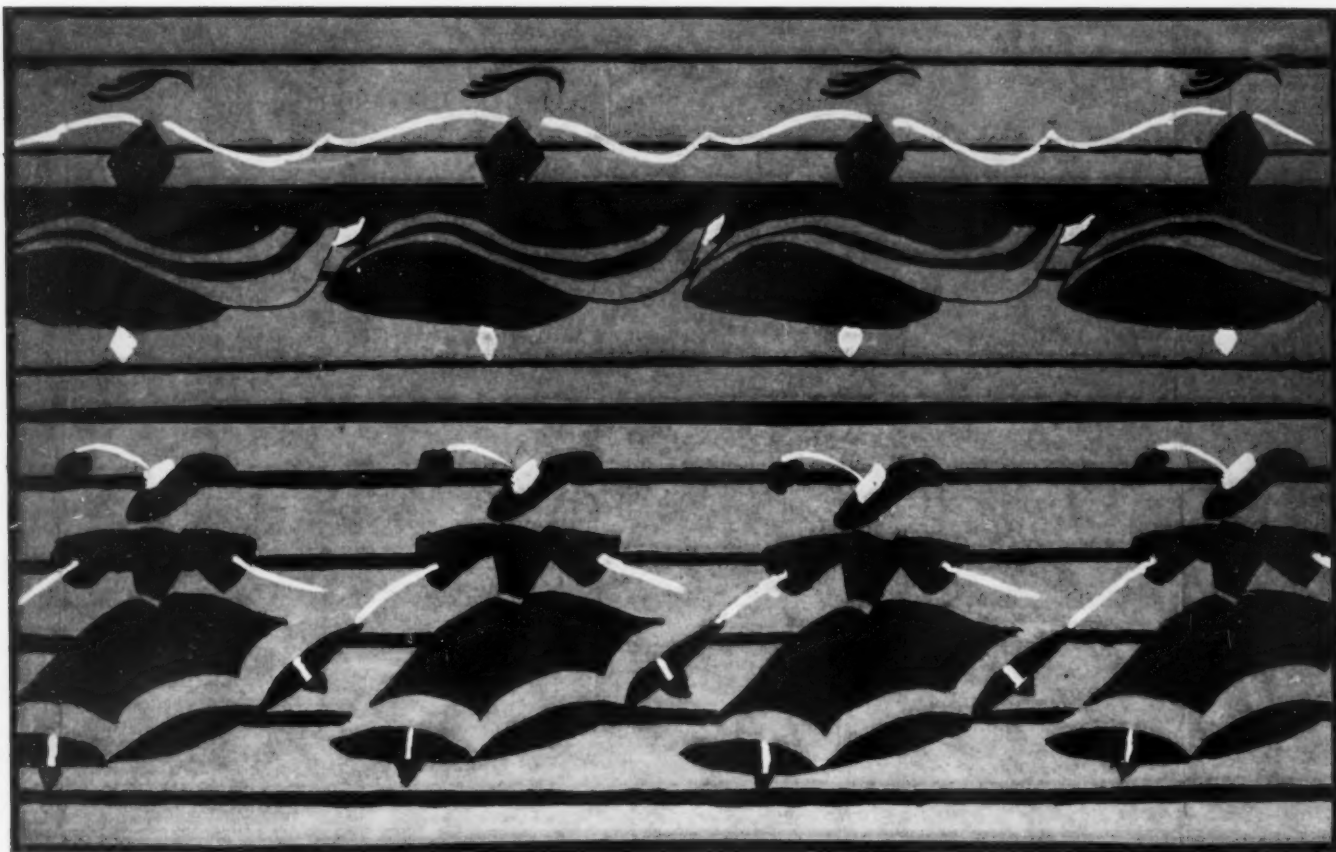


Such cut paper decorations as shown above made an excellent design problem and were then used to decorate many objects for Mother's Day gifts. Josie di Maggio, Art Instructor, McDonogh School, New Orleans, Louisiana

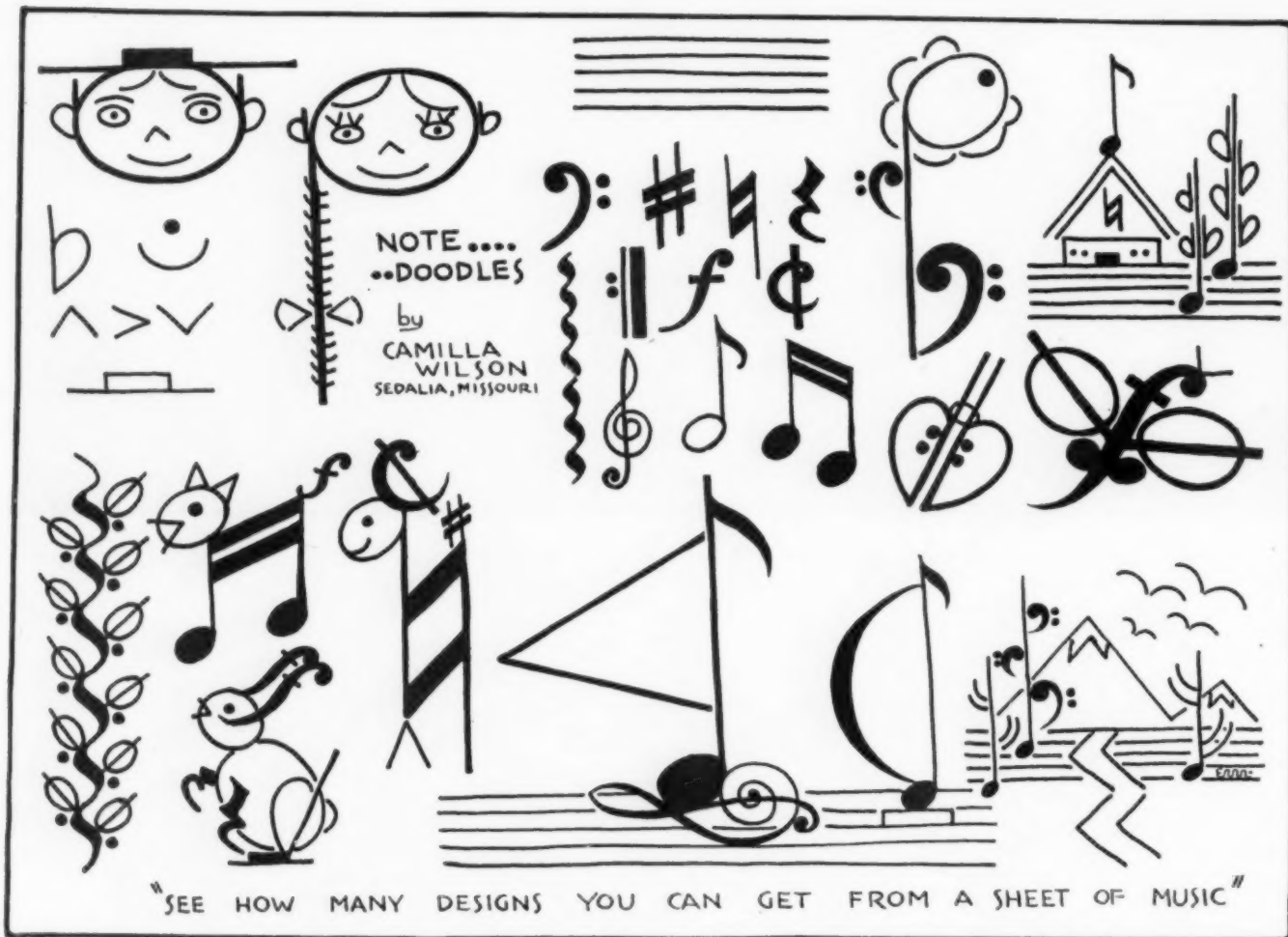


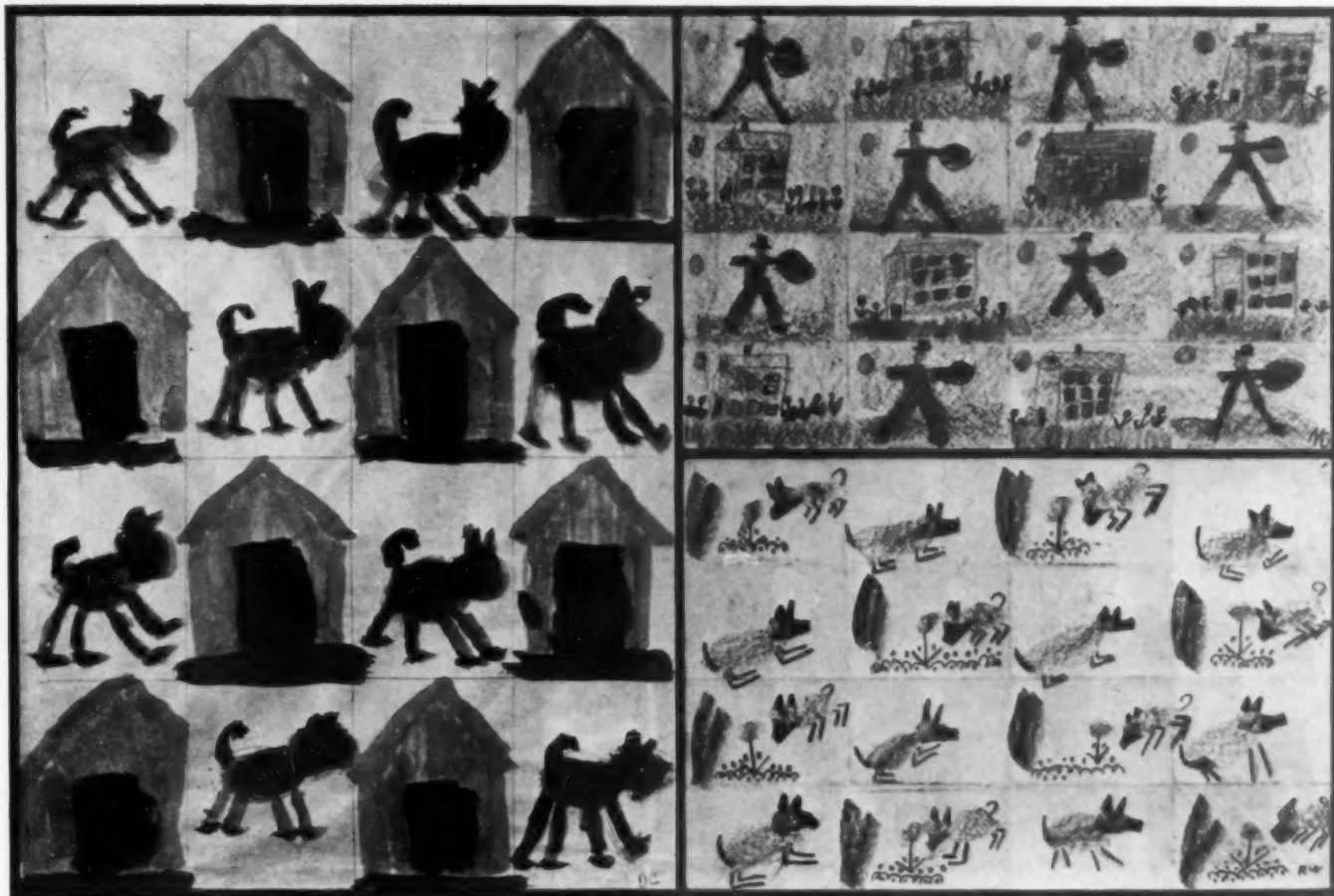
Large and small circles are a fine approach to abstract figures, especially for young students. These were done by young children under direction of Martha Heiman, Art Supervisor, Grade Schools, Beloit, Kansas



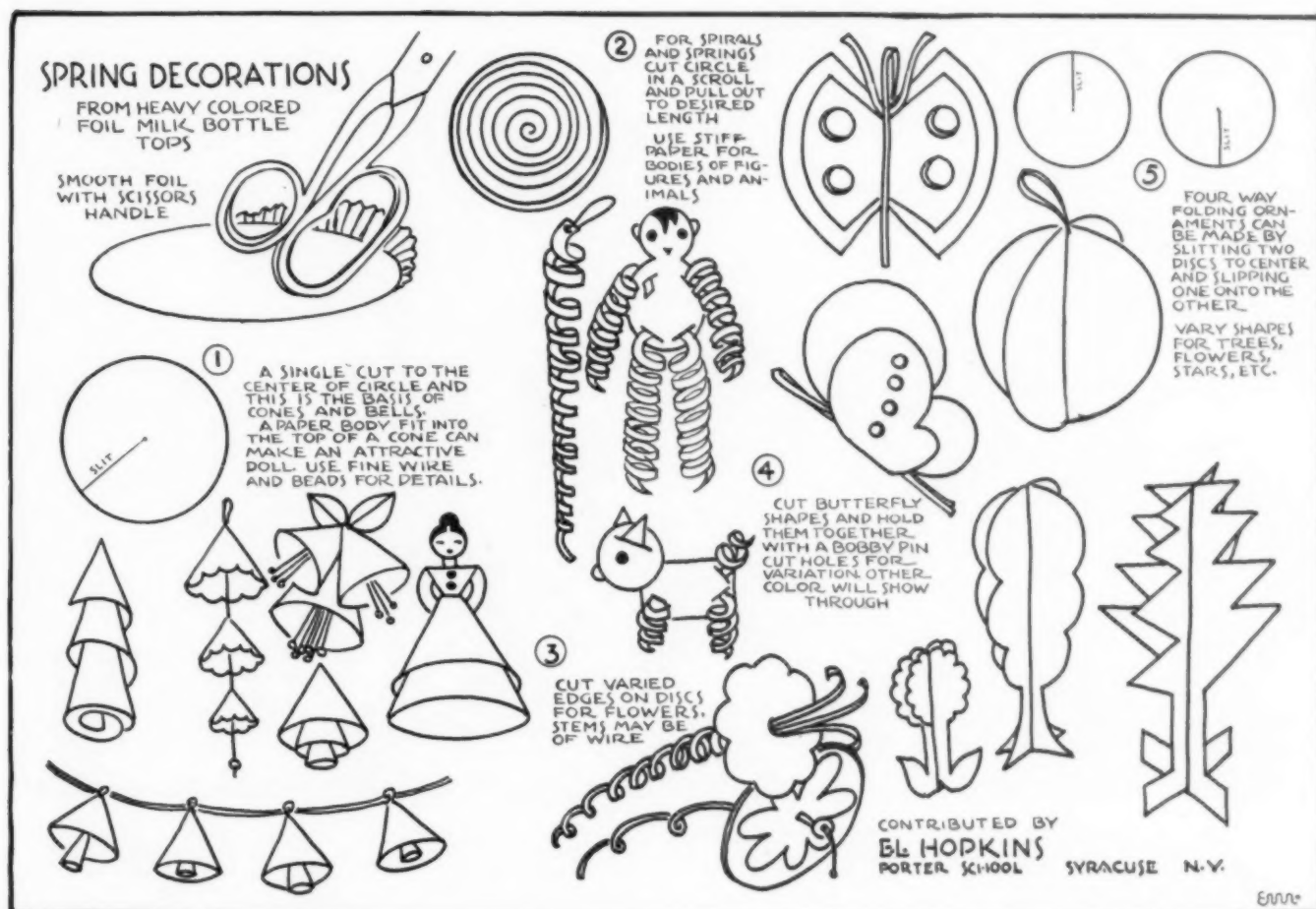


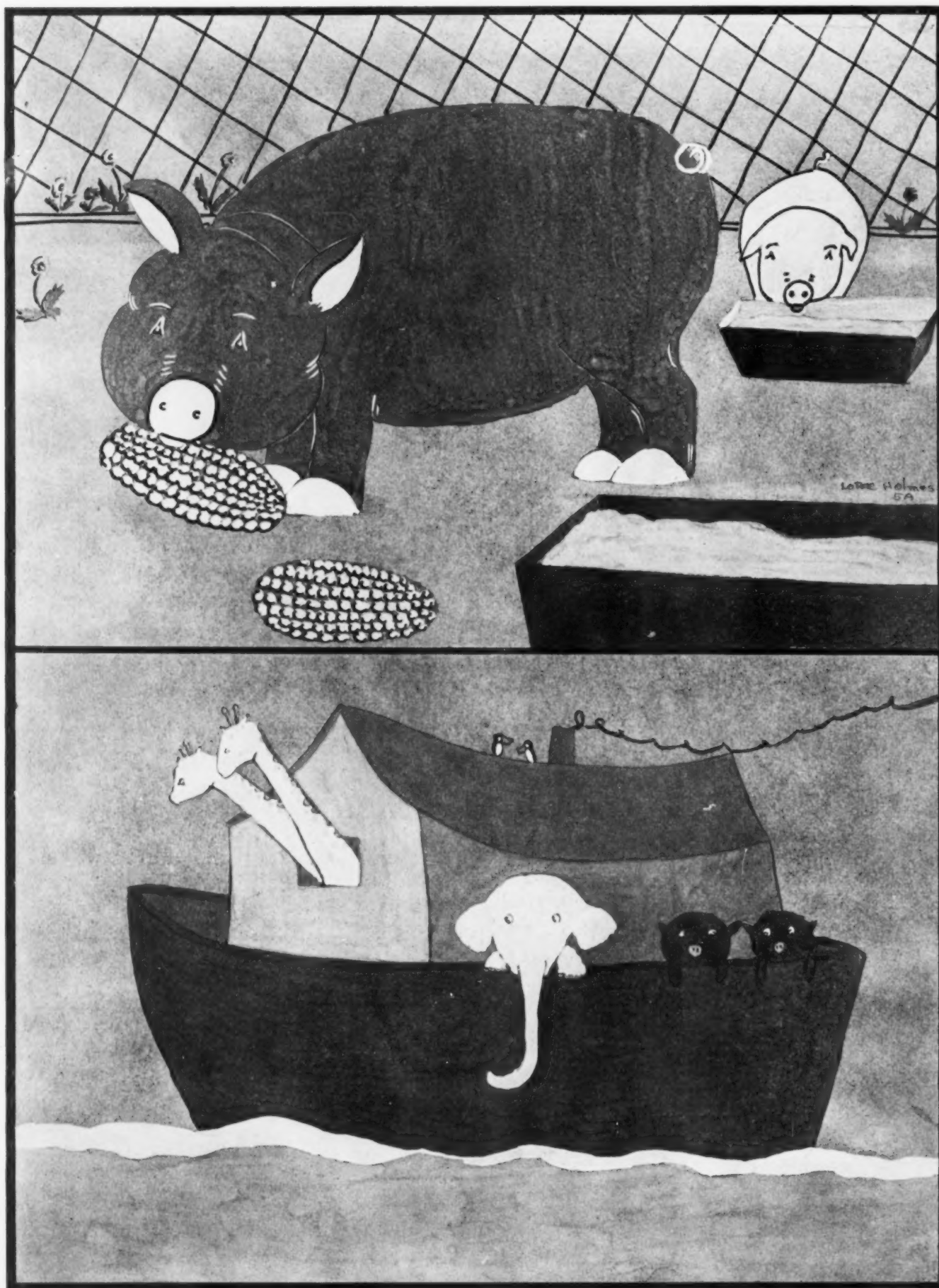
For music book covers the students each made rhythmic borders to phonograph music and painted them in black, white, and red on a heavy tan wrapping paper. Grace Barker, Teacher, McClenand School, Springfield, Illinois





All-over designs by first grade students of Bertha Temple, Perkins School, Burlington, Iowa. May M. Hohlen, Art Supervisor





Story illustrating will do much to fire the imagination of young students and is very adaptable to problems in design. By fifth grade students of Margaret Wells, Art Teacher, Spokane, Washington



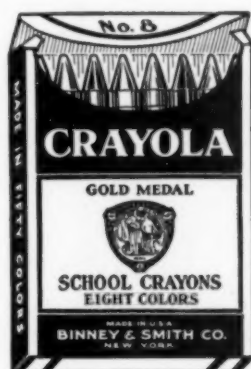
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Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester, Mass., and enclosing a three-cent stamp for the material noted in each item.

PROJECT A MONTH PLAN

Anything that saves times is never overlooked by the busy art and craft teacher. With this in mind, and in compliance with many requests, the Easco Studio offers the "Project a Month Plan." The objective is a comprehensible series of scheduled lessons designed to enable the teacher to easily conduct leathercraft classes. The course consists of 12 lessons, taking the student step by step from the more simple elementary work to larger and more complicated projects. Further information on this subject may be obtained by asking for E-401, enclosing 10 cents with request.

FABRIC PAINTS

Announcement of a new product has been made by The American Crayon Company, Sandusky, Ohio. This product, PRANG Textile Colors, is unlike anything on the market.

Heretofore it has been impractical for the individual colorist to work on fabrics for the reason that no colors were available that would make his artistry permanent. Oil colors or lacquers, which stiffened the cloth, were objectionable, and the textile dyes that were fast to light and fast to laundering required elaborate after-treatment in order to "develop" the colors chemically—a process too impractical for home, studio or school use.

Now, in the new PRANG Textile Colors, is presented to color users a medium which has long been anticipated and eagerly awaited—a medium by which it is possible for the amateur to decorate textiles beautifully, easily, economically—and with *permanence*. These colors are sun-fast, boil-proof, and non-bleeding.

The interesting applications of PRANG Textile Colors are practically limitless. A great variety of techniques are possible with this new medium, including stencilling, block printing, silk screen work, free-hand painting and crafts. The door is now opened to unlimited opportunities for practical, functional use of textile colors in Junior and Senior High School Art and Home Economics classes, in Art Schools and Colleges, in Art Clubs and Guilds, in the home, in the professional and semi-professional art fields.

Free folder and prices are available by asking for E-402.

COLOR INGREDIENT ANALYSIS ANNOUNCED

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the water color and crayon industry. However, recognizing the importance of eliminating any possible danger, the Crayon, Water Color and Craft Institute, Inc., has established a certification bureau. It has employed Dr. F. B. Flinn, Associate Professor of Industrial Hygiene of Columbia University, to analyze the products of those houses desiring such a service.

Dr. Flinn has not only made the customary analysis of the products but has experimented with guinea pigs and other animals to obtain an accurate knowledge of the effect of the materials on animal life.

The result has been the adoption of a complete line of non-injurious materials by those houses submitting their products for analysis. As soon as a formula meets with Dr. Flinn's approval, the Institute issues the right to place a label, owned and controlled by the Institute on such merchandise.

It is the belief of the members of the Institute that such a label assuring the customer of an impartial guarantee from a reputable outside authority, is more satisfactory than a written statement from each individual house, accompanying a bid.

The Institute's standards for certification are more rigid than the standards appearing in the specifications now in use in cities and towns. This plan is open to anyone now in the Industry, or anyone coming into the industry at any future time, upon payment of the cost of such service. To date, manufacturers both large and small, representing more than 80% of the volume of the school merchandise produced by the Industry, have availed themselves of this service.

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The Stewart Clay Co., Inc., which has been serving sculptors' needs since 1867 is making a special introductory offer this month which will be of interest to our readers. Their product, Ruba Mold, is a new Latex Compound for making permanent rubber moulds. A generous quantity is furnished for only \$1.00 (see announcement elsewhere in this issue). For information concerning clays, both moist modeling and self-hardening, casting plaster, plasteline, armaturers, tools and other equipment, ask for E-404.

NEW CATALOG OFFERED

From Chas. A. Toebe Leather Company comes news of a new 32-page catalog which is offered free to art and craft instructors in schools, camps and other organizations where craft work is practiced. This catalog both describes and illustrates the leathers, skins, tools and materials offered by this house which has specialized in leather supplies since 1872. Among the special aids offered to craft instructors are 48 cut-out projects covering popular items in leather craft. This new catalog is free. Just ask for E-405.

NEW MOTOR TOOL FOR THE CRAFT CLASS

Elsewhere in this issue the reader will find the advertisement of a new hand motor tool which is capable of performing hundreds of tasks in the craft class and industrial art workshop.

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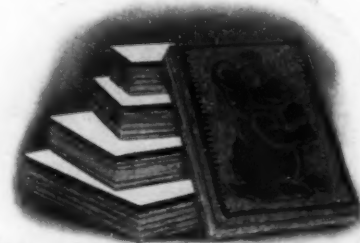
The United States Civil Service Commission has announced open competitive examinations to secure qualified teachers for the Indian Field Service (including Alaska) under the Department of the Interior. The salaries range from \$1,620 to \$2,000 a year, less a retirement deduction of 3 1/2 per cent. Teachers in Indian schools associate constantly with Indians, and it is necessary that they have a full appreciation of the Indian viewpoint and Indian culture, including native arts and crafts, music, and religious ceremonies. Optional branches of teaching are: agriculture, elementary grades, home economics, remedial reading, special or opportunity classes, music, and art.

Applications must be filed with the Commission's Washington office not later than January 3 if received from States east of Colorado; January 6 if received from Colorado and States westward; July 22 if received from points in Alaska south of the Arctic Circle; and September



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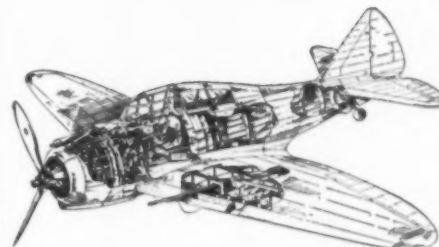
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Further information regarding the examination, and the proper application forms, may be obtained from the Secretary of the Board of U. S. Civil Service Examiners at any first- or second-class post office, or from the U. S. Civil Service Commission, Washington, D. C.

SCHOOL NOTEBOOK SHEET

Another in the series of School Notebook Sheets published by the Metropolitan Museum of Art has recently been announced. The title—America: E. The Civil War Period.

The illustrations, designed to be cut out and pasted into notebooks, represent, in most cases, objects owned by the Metropolitan Museum of Art. Among the reproductions are Emigrant Train, Henry Clay, Abraham Lincoln, Last Moments of John Brown, Monitor and Merrimac, and scenes from the South, and West.

Other American School Notebook Sheets illustrate the Seventeenth Century; The Period of Expansion, 1700-1760; the Revolution; and the Early Republic. The price of these sheets is five cents. Ask for E-407.

A recent announcement mailed out by Weber Costello Company describes a new 48-stick box of Alphacolors. Each stick rests in its own, individual compartment, and is ready for instant use. The complete sequence of 48 related colors is balanced for professional use and the colors are permanent and non-injurious.

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(Continued on page 10-a)

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Your ART TEACHER is so valuable that it has been approved for listing in the "60 Best Educational Books of 1931" published by the Journal of the National Education Association, the State Courses of Arizona, North Carolina, Colorado, and Pennsylvania. But the best endorsement of all is that given by the 15,000 teachers and schools which have purchased the book.

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School Arts, January 1941

ACTIVE ART IN RURAL SCHOOLS

(Continued from page 147)

courses; and in the field he has encouraged them by offering a piece of his beautiful handicraft to the rural boy and girl who could create a really fine piece of craft work. He has assembled a box of fine craft work that is loaned to rural schools for children and teachers to handle, appreciate, and from which to receive stimulation. Rural art education would advance in leaps and bounds if every art teacher in the high schools and colleges would adopt a rural community and foster beauty among its people. The experience would be invaluable to the foster parent as well as to the community.

- Any rural teacher who brings to her pupils a love for orderliness and simplicity and whose room is a pleasant place to be, is teaching art in a fundamental way. If bulletin boards are neat, if children's work is sparingly but taste fully hung, if there are curtains and simple flowers nicely arranged (even in a tin can), the psychological and emotional effect on the pupils will be reflected in all their work and all their lives. Environment, ugly or beautiful, plays a greater part in our lives and in the lives of our children than we can imagine.

- These four things: (1) A love for the beauty around them; (2) a knowledge of how to do simple crafts; (3) a peep into the outside world through pictures and illustrations; and (4) an orderly, beautiful school environment, can be brought to any rural school by any teacher. If in addition the rural teacher has art training, a knowledge of art principles, and a desire to make beauty one of the fundamental forces in a child's life, that rural community is indeed blessed and so is the teacher.

- There are many teachers of both kinds in our rural schools; many whose names are not to be found in "Who's Who" or whose work is not shown in art galleries, but whose names and works will be the shining light to many a young person as he goes through life in the vast rural areas of these United States.

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LET US DO MORE EMBROIDERY AGAIN

(Continued from page 150)

types. All three are built on the same fundamental idea. The rhythmic combination of a certain motif; the abstract representation of a flower, a house, a man, in the form of a symbol, is inspired by the general human desire to surpass nature instead of copying it, and to create things which are above the triviality of everyday life. And like the work of peasant art, our work should not express individual feelings, but reflect the character of people, a country—the spirit and culture of a whole epoch.

• Hand work is always nobler and more gratifying than machine work. The normal skill that we women have inherited from our mothers and grandmothers will help us to bring beauty and cosiness into our homes. If we take up the fine old techniques of the past and develop them, they will become a rich source of pleasure and delight to us all.

A NEW SOURCE OF DESIGN

(Continued from page 157)

• To make an all-over design, a larger finder is cut out of stiff white paper and is shifted about over the drawing until a satisfactory composition is found. A sheet of tracing paper is next slipped under the finder and the subject traced in pencil. This is transferred by repeating it on a suitable ruled sheet of white paper, using what is known in design as a "drop repeat." The various spaces are next painted in black and gray poster paint—the paper representing the white spaces of the pattern. Often we use gray paper instead, and paint in black and white and let the gray paper stand for the middle value. Sometimes the design needs slight additions or eliminations to give it unity. These additions will suggest themselves when the motif of the design is repeated.

• Many interesting patterns may be evolved from this kind of source material, as shown by the illustrations. The patterns may be varied by interpreting them in color. Analogous color schemes give a very rhythmic effect, while complementary harmonies give a rich, jewel-like quality to these abstractions.

• Designs of this character may be successfully applied to drapery materials through the medium of linoleum block printing or by the silk screen process, whichever one prefers.

DECORATIVE ARTIFICIAL FRUIT

(Continued from page 161)

an artist's palette knife is best, although an ordinary table knife might serve.

• Mix tones of orange, yellow-orange and orange, and apply the paint to the glass bulb with the brush. Red shading on the pear may be made by stippling—that is tapping on the color with the brush, or taking a wad of cotton and

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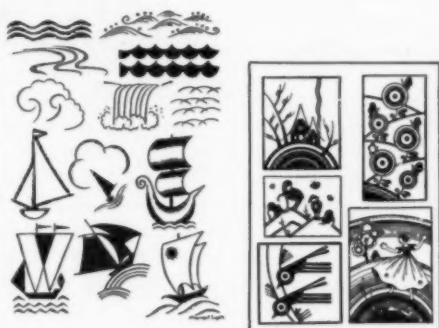
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tapping the vermillion on in places where it is wanted. The dry sepals at the top of the pear are imitated by mixing blue and a trifle orange together. This combination of colors produces a dark brown.

• One coat of paint will be sufficient but two are better. Allow the first one to dry a day or two before painting a second coat.

• The gourd will require four colors for the various stripes. One stripe is yellow made with yellow and a bit of white. The next one is orange made with yellow and vermillion. These are for the lower section of the gourd. The top section needs alternating stripes of medium green and dark green. These may be made by mixing yellow and Prussian blue in varying proportions. The brass bases of the bulbs may be painted green.

• Now for the leaves to go with the fruit. Dried magnolia leaves are ideal for this purpose. If they cannot be secured, stiff paper like bristol board may be used. The leaves may be cut out and colored with either oil paints or poster colors. A little red or orange added to the greens will produce lovely tones of brown and russet similar to the colors in the natural magnolia leaves that drop from the tree throughout the year.

• Any decorative, colorful bowl or basket may be used as a container for the "fruit"; and the bulbs may be so arranged that the bases may be adroitly concealed by the leaves. If one wishes, a coat of shellac may be applied to the painted bulbs. This will give a gloss to the paint and bring out the colors more vividly.

• Novelties of this sort may be used in a variety of ways—for table decorations, or for drawing or painting models in art schools and studios.

THE VERSATILE OLD-FASHIONED NAIL

(Continued from page 164)

wood to harmonize with it, and vermillion paint for accenting the tack heads. Leather lacing was added for the double purpose of trim and hinging.

• Stamping leather was easily the best idea. This time a more or less regular geometric all-over pattern was worked out in a panel on a cardcase of suede calfskin (Fig. F). Of course, it is well to let leather lie dampened over night for such work.

• What about paper? It was worth trying. The ends on the blotter in Figure F show the result. Manila tag was dampened with a sponge and placed over a pad. The nail end was charged on a cloth pad saturated with water color then hammered into the paper, thus printing and texturing at one operation. The paper was afterwards brushed slightly with water color to unify the effect.

• The side of the nail was now due for experimentation. With the nail held obliquely, a corner was used to stroke dampened smooth cowhide so that spaces between the strokes would produce

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It's different from most books on cartooning. **First**, it was compiled by an experienced art teacher for use in schoolroom classes with school characters, school events and school activities as subjects. **Second**, it instructs through illustrations, shows with its 23 pages what it might take 100 pages to describe in reading matter. **Third**, illustrations are big so you can see the details.

Gets right down to earth with lessons and suggestions like these . . . how to get ideas for cartoons, how to work up ideas, how to make characters into comic personalities, how to change photos and pictures into cartoon form, what techniques to use in drawing cartoons such as curved and straight lines, crosshatch, zig-zag, dry brush, and stipple . . . lettering, strip cartoons, single subject cartoons . . . why you find out everything right from the equipment to use, what pens, what brushes, what paper and all the other necessary accessories.

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a nice effect. Variety was gained by differing the pressure and the slant of the nail. Figure E illustrates a leather pocket which with belt, collar, and strap trimming similarly treated could be contrived toward the making of a swank wool sports costume.

● Now I turned to a more utilitarian than a decorative use of the tool in hand, that of a modeling tool for clay. The penguin in Figure B (in case your pupils are interested in current history at the South Pole) was modelled with the nail shown in the photograph, a tool which forces a rather straightforward, simplified expression of the essential characteristics of the subject. I have discovered that children's eyes sparkle with approval when they may give the sophisticated modern effect of chromium to their sculpture through the use of aluminum paint.

● What could be more stimulating to the creative faculties of the young artist than to be let loose among a variety of materials to discover the versatility of this or many another simple tool?

(Continued from page 5-a)

to the child mind important phases in the development of our Republic. The growth of cities, industries, and the opportunities offered to enrich our lives through the use of museums, libraries and free schools—develop stories of patriotism, the story of our national anthem and other patriotic songs. Posters on Patriotism, the life we enjoy, the opportunities in America, all bring a faith in, and an understanding of, the country in which we live and cherish. Visual images give a quick response, and through making, greater learning and appreciation of our life takes place.

Our art teaching today must be made practical. It must be built into the everyday life of the child, in the home, in the school and into their immediate environments.

Art today is an important part of our everyday lives. Our homes are made different, giving that unusual quality through acquired art principles. Our dress is made interesting and attractive through our knowledge of line and color. Business and industry are dependent on good design principles. Our leisure and enjoyment of life are enhanced through various art activities and the appreciation of beauty in nature and life as lived, built and laid out in our towns, cities and in our country.—*The Drawing Teacher*, published by Binney & Smith Co.

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Illustrated contest rules and details concerning the poster exhibits can be obtained by writing to John T. Lemos, Art Director for the Latham Foundation for the Promotion of Humane Education, Box 1322, Stanford University, California.

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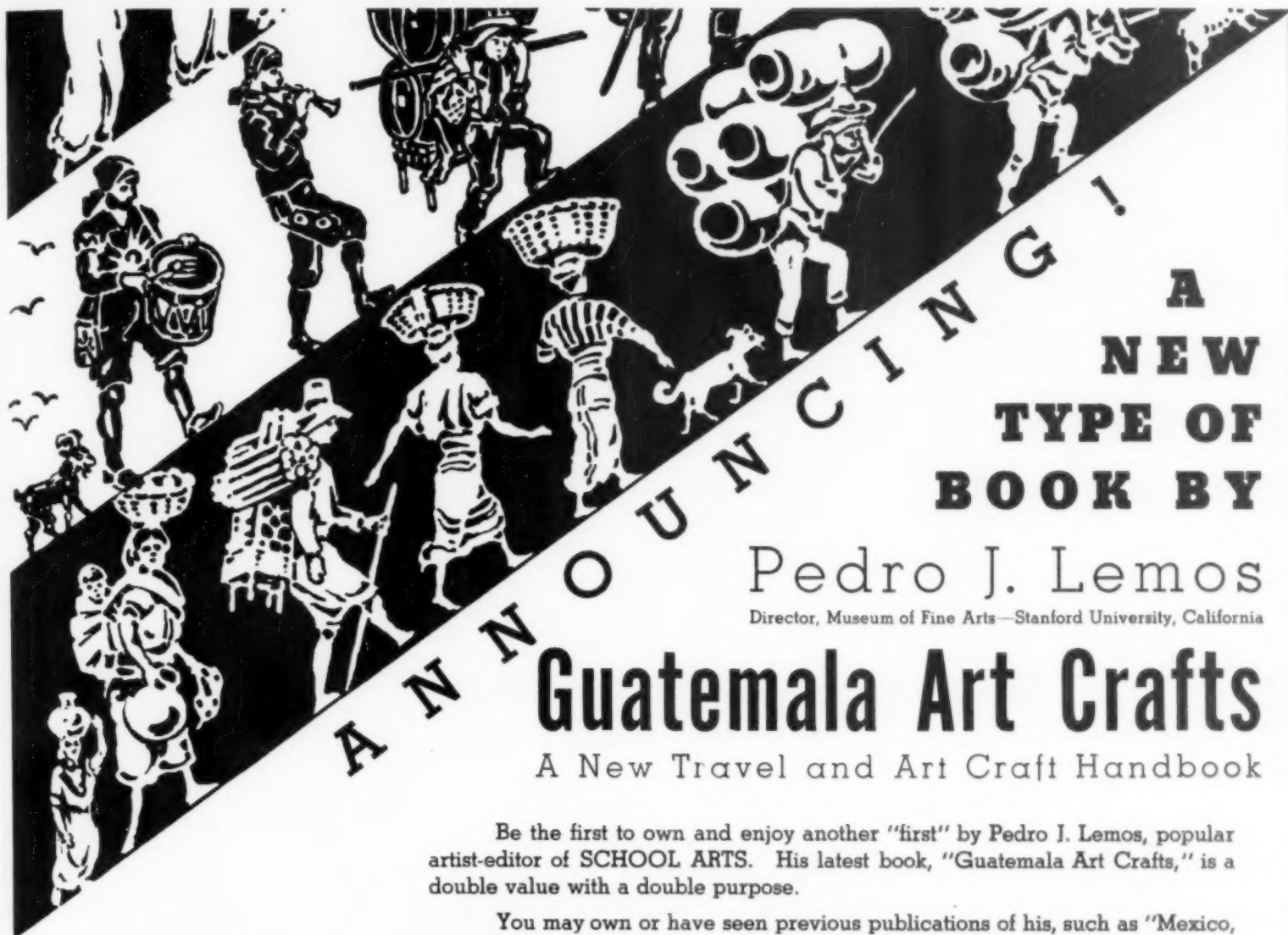
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